THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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LAURA BRANIGAN

THE DAY THE EARTH STOOD STILL: The nearly sold-out Earth Day Benefit Concert, slated for April 21 in Maryland, has just added Ziggy Marley, Michelle Shocked and Billy Bragg to the roster. They will join Bruce Hornsby and the Range, 10,000 Maniacs, the Fabulous Thunderbirds, the Jungle Brothers, Indigo Girls and more to benefit Earth Day 1990, an enviromental concern. The event is coordinated by Tim O'-Connor, the man behind the Farm Aid concerts.

PAUL McCARTNEY, RINGO STARR AND CHRISTOPHER REEVE CONFIRM PARTICIPATION FOR LENNON TRIBUTE: What does "participation" mean? And Christopher Reeve? (Wasn't he the drummer before Ringo?) Anyway, they will somehow be involved someway in that big Liverpool show, May 5, to be aired somewhere on October 9, Lennon's 50th birthday. The ensemble of performers reads like a cast list from the darkest of comedies. It includes **Roberta Flack, Terence Trent D'Arby, Randy Travis** and **Kylie Minogue.** Perhaps, if luck abounds, Minogue will attempt to better Tiffany's cover of "I Saw Her Standing There," and Travis will croak out "Woman." The Royal Liverpool Philharmonic Orchestra will fill out the sound and should be right at home performing anything from *Sgt. Pepper.* The proceeds from the concert will go to the Spirit Foundation, which is dedicated to greening the globe, and was founded by John and Yoko Lennon in 1978. In addition, Ringo Starr, **Jeff Lynne, Tom Petty, Joe Walsh** and **Jim Keltner** have pooled their talents by recording the Beatles' tune "I Call Your Name" in conjunction with the tribute. There is, however, no truth to the rumor that the three remaining **Beatles** will reunite, with **Michael Jackson** on rhythm guitar.

MONEY FOR SOMETHING: The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, long the subject of an annual record-industry fund-raising dinner, is this year holding its first fund-raising concert, June 8 at New York's Avery Fisher Hall. Tanqueray is sponsoring, **Linda Ronstadt** is the first announced performer, and (212) 245-1818 is the number to call for information.

REMEMBER THE MAIN...EVENT: Boasting music ranging from '50s rock to R&B to country, a three-day music festival, called "Rock & Roll Main Event: A Tribute to American Music" will spotlight a diverse range of American music on September 1, 2 and 3 at Glen Helen Regional Park (where the US Festival 1983 was held in 1983) in San Bernadino County, California. The event, which is being organized by concert promoter **Michael Scafuto,** will include three 12-hour shows, with such acts as **Heart, Jerry Lee Lewis, Kool & the Gang, Fats Domino, Barbara Mandrell, Steppenwolf, the Platters, the Coasters, Bo Diddley, the Commodores, the Mamas & Papas, Billy Preston, the Strawberry Alarm Clock, Al Wilson, Mitch Ryder, the Chambers Brothers, Edgar Winter & Rick Derringer, Don McLean** and **Troop.** Scafuto said, "I wanted music from the '50s, '60s, '70s and '80s—as long as it fits American music. I wanted to do a festival—and I know this is gonna sound crazy—that draws the family. Believe it or not, I wanted to do a festival where mom and dad and the 13-year-old could come and hang out and have a great time." Scafuto is presently holding Battle of the Bands contests for unsigned artists at his Rock Around the Clock nightclub in Montclair. The winner will perform at the festival. For more information, call (714) 625-5784. Scafuto said that "realistically," he's expecting a turnout of about 60,000 people each day. Pre-sale tickets are available until June 15 for $18.50 by calling (714) 625-7625.

JOEY, JOEY, JOEY...YOU'RE OLDER THAN MY DAD... To celebrate the **Ramones'** 16th Anniversary, Sire/Warner Bros. will release the band's entire catalog in CD format on June 12. Each disc will include two albums priced as one CD. The first disc will include the first two albums, plus six previously unreleased tracks—such as some early demos and outtakes. That makes, what, 150 songs on one CD?

YOU GOTTA HAVE FAITH: Andrew Ridgeley, the *other* guy in **Wham!,** is releasing his first solo album, *Son of Albert,* on Columbia in May. You can't say we didn't warn you.

BANDS IN BOSTON: They will be **Perfect Gentlemen, Shawn Colvin, Jonathan Richman, the Del Fuegos,** and several others; that's at this Thursday's **SKC Boston Music Awards.**

CHINA CLUB: Regina Belle, Grover Washington, Phyllis Hyman, Living Colour, Patti LaBelle and Teddy Riley are among the notables who are on "Tienanmen Square," a song and video due in June to benefit the families of the Tienanmen Square massacre. Kashif is the brains behind the project, and the song was written by Philip Woo.

ANYTHING GOES: *Red Hot and Blue,* a 90-minute musical extravaganza of **Cole Porter's** music, done by hotshot pop stars, with videos directed by hotshot directors—the whole project, which includes an album, to benefit AIDS research—will air internationally on December 1, World AIDS Day. The album will be released by Chrysalis in October. Did you ever want to hear U2 do "Night and Day," **Fine Young Cannibals** do "Love for Sale," or **Lou Reed** do "I Get a Kick Out of You"? This is your chance.

"TWO FOR MADONNA AND A SIDE OF FRIES, PLEASE": The rancho adobe Concord, California home of Don Silvio Pacheco, the Spanish mayor of San Jose during the early 19th century, is now a drive-thru ticket center, the first one we know about.

LET MY PEOPLE HEAR MUSIC: Question: What night does **Public Enemy** pick for the New York listening party for *Fear of a Black Planet*? Right: The first night of Passover. Go figure.

—ROBB MOORE,
—LEE JESKE
—AND SCOTT HARVEY

EXECUTIVES ON THE MOVE

■ **PolyGram** has the following appointments to announce: **William P. Fox** has been named senior vice president, operations, for PolyGram Group Distribution, and **John Mangini** has been named vice president, operations. Fox is currently senior vice president, operations, for PolyGram Records, a position he has held since 1985. Mangini joins PGD from Adidas USA in New Jersey, where he was executive vice president and CEO. **Joe Shultz** has been appointed president, PolyGram Music Video U.S. He comes to PolyGram from Movietime Channel Inc., where he was vice president, business development. In the sales department, **Jeff Brody** has been named senior vice president, sales; **Randy Roberts** has been named vice president, singles sales, charts and video promotion; and **Alan Voss** has been named vice president, national sales. Brody has been with the label since 1977, most recently as vice president national accounts. Roberts has been with the label for 17 years, most recently as director, alternative promotion. Voss has been with PolyGram for 12 years, most recently as vice president, sales planning and administration. Finally, **Annette Cirillo** has been promoted to vice president, video production. She has been with the label since 1989, as director of video promotion. ■ At Black Rock, **CBS Records** has promoted **Gene Tarant** to director, A&R administration. She had been associate director, A&R administration for the label since 1984. **Columbia** has appointed two new local promotion managers: **John Michael** in Houston and **Marc Kordelos** in Denver. Michael most recently served as local promotion manager for Atco, and Kordelos was account service representative for the CBS Records Mid-Atlantic branch in Philadelphia. **CBS Music Publishing** has two new appointments as well: **Pati De Vries** has been named creative director, East Coast, and **Janet Thompson** has been named associate creative director, West Coast, a newly created position. De Vries has been with CBS Music Publishing for two years, as a creative manager. Thompson comes to the company from Jobete Music, where she was a professional manager. ■ **Cynthia Leu** has been named vice president, international for **Elektra Entertainment.** Previously with BMG International, Leu has worked with top talent and oversaw RCA Records' international division. She will be based in New York. ■ As part of the restructuring of its artist development department, **Capitol Records** has promted **Jean Riggins** to senior director, artist development. Formerly the director, artist and product development for three years, he will now oversee the operations of the artist development department and its interaction with related departments. This appointment is a major part of the department restructuring, related to the recent addition of Capitol's creative services arm and is intended to strengthen the formulation of initial and ongoing marketing plans for artist development. Related to this endeavor is the additional appointments of **Jenny Berger** to the position of associate director, artist development, and **Keith Thompson** to manager, artist development. ■ **MCA Records** made several new R&B promotion staff appointments, including **Martha Thomas-Frye,** who was named co-national field promotion director, Black music, and **Ron White,** who will be VP, promotion, Black music. MCA also appointed **Caroline Prutzman** and **Tom Cording** to its East Coast publicity department. Prutzman has been named national publicity director, East Coast, while Cording has been named director, tour publicity, East Coast. Prutzman will handle all local and national press based in New York, as well as handling East Coast-based electronic media outlets. She is formerly the national publicity director at EMI. Cording will handle all regional print and television outlets for MCA artists on the Eastern swing of their national tours. He was previously director of publicity at Island Records in New York and, before that, at Enigma Records in Los Angeles. ■ **RCA Records** announced the appointment of **John Axelrod** as director, A&R, West Coast. Previously of Atlantic Records, Axelrod is a Harvard graduate in music. He will be signing and developing artists, as well as developing already signed acts. ■ **Arista** has named this week **Jim Leavitt** as director of West Coast artistic development. Prior to his Arista association, Leavitt was director of sales and marketing for New Music Seminars. Arista has also promoted **Rose Gross-Marino** vice president.

Fox

Cirillo

Tarant

de Vries

Leu

Riggins

Prutzman

Axelrod

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ON THE COVER

LAURA BRANIGAN

AT THE START OF THE EIGHTIES, Laura Branigan made a splashy debut with her #1 gold hit, "Gloria," a hit on the dance and pop charts that became something of an anthem. Though she was often confused with another chart queen of that time, Donna Summer, she quickly established herself as a unique and formidable talent. That was in 1982. The following year she solidified her position as one of pop music's new leading ladies by releasing two smash hits, "Solitaire" and "How Am I Supposed to Live Without You," the latter written by Michael Bolton, who recently scored a hit with his version of it. Throughout the eighties she won prizes at the highly regarded Tokyo Music Festival, released albums that continued to stretch her talent, and kept an ear on what was happening in clubs and on the streets.

As a result of her open-mindedness to new music and ideas, as well as a desire to always try something new, Branigan finds herself entering the nineties with the same intensity with which she greeted the eighties. Her new single, "Moonlight on Water," is an example of the seductive, sexy sounds you hear in dance clubs across the world. With a voice as flexible and rich as hers, she's equally at home with a solid top-40 song and a smoldering ballad. Both are found on the new album, *Laura Branigan*, whose highlights include two covers: the Vicki Sue Robinson seventies hit "Turn the Beat Around" and Bryan Adams' "The Best Is Yet to Come." The album is a first in that the artist also handled production and arranging chores for the first time.

Her best work to date, *Laura Branigan*, is the album for which longtime fans have been waiting, but will also introduce this remarkable talent to a whole new audience of music fans. ○

LA **I'VE ENJOYED WRITING** for the L.A. Buzz section because it's fairly open-ended, and has allowed me the chance to relay my thoughts on live shows, unsigned bands, or whatever else happens to be bouncing between my ears at the time. But this week I'm going to take a little more liberty, and turn *introspective*.

I moved from Columbia, Missouri to Hollywood at the end of last August hoping to score a music-oriented job. A week later I found myself here at *Cash Box*...answering the phones. Not taking a shine to the "receptionist" title, I subtley encouraged everyone here to refer to me as "phone dude." Somehow between then and now I've managed to work myself from phone dude into the role of associate editor.

The "phone dude" & an "Oscar dude"

While I'm intrigued by all facets of the music industry, I must admit that my true love is alternative music and the spirit of independent record releases. I wouldn't let monster moguls like David Geffen or Irving Azoff step onto my front lawn...not unless they were there to pull weeds.

Although I truly enjoy working here at *Cash Box*, I've decided that it's in my best interest to move on to a new challenge. Starting April 16, I'll be the "retail dude" at Frontier Records. However, this does not mean that I'm turning my back on writing about alternative/indic music, for I've already lined up a few freelancing gigs. From now on, I can be reached at (213) 856-9880, or P.O. Box 184, Los Angeles, CA 90093-0184. Until our paths cross again, take care.

—ROBB MOORE

NY **THE CRIMINALLY UNDERUSED RAPP CENTER** was the setting for a truly awesome show by **MC 900 Foot Jesus with DJ Zero** and the mild-mannered and misnamed **Severed Heads**. MC 900 Foot Jesus (a.k.a. **Mark Griffin**) is one of the first artists to successfully incorporate the best elements of rap and "industrial" (Ministry came within millimeters of pulling it off on "Test," from *A Mind Is a Terrible Thing to Taste*) into something that is unique but familiar—uniquely familiar, I guess. It sounds great live, although it isn't really the most interesting thing to watch. Incidentally, MC 900 Foot Jesus (man, that's hard to type) is the first act to be licensed to IRS here in the good ole US of A by those very cool people in Vancouver, **Nettwerk Productions**. Wacky Canucks, indeed. Keep your eye out for a New York band called the **Aquanettas**, to follow soon.

Severed Heads also comes to us via Nettwerk, although not through IRS. The new Severed Heads album, *Rotund for Success*, is available domestically but through an independent distributor, rather than through a label. As Severed Head **Tom Ellard** says, that means "costs go down, sales go up. [pause] I hope." So do I. Severed Heads is one of the more unique acts in the realm of electro-noise. The music is...oh, hell, *kinder and gentler* than your average Skinny Puppy or Revolting Cocks. Frontman/mainman Ellard readily admits, he's not the type to race around on stage, dump fake blood on himself or hang from a fence. I really couldn't see it either, to tell you the truth. So to keep the audience from visual boredom, he enlisted another mild-mannered Aussie called **Stephen Jones** to come up with a video backdrop for each song, and the result is truly spectacular. The images run the gamut from computer animation of Ellard to psychedelic graphics to surreal urban scenes to...anything Jones' imagination can come up with. It's brilliant.

Another thing I noticed about this show was the atmosphere. It had more of a laidback Knitting Factory/Bottom Line feeling to it, rather than the dangerously high testosterone level that usually accompanies any sort of electronic or "industrial" show. People were dancing, not moshing, and while I make it a habit to sit up as high as possible at these sort of things (this time on some sort of storage cabinet) it seemed like it was quite safe on the floor. Very peaceful.

On that note, I'm going to see **Nine Inch Nails** tonight.

Peace.

—KAREN WOODS

UK **NO, NOT FATHER GUIDO SARDUCCI, IVOR NOVELLO:** Nobody bitches about the **Ivor Novello Awards**, they are far too grand and fair. Where else would you see **Stock Aitken Waterman** stumbling off with a pile full of awards? Certainly not at the Brits.

They picked up the prize for Britain's Best-Selling Song, **Jason Donovan**'s "Too Many Broken Hearts"; and this year's most-performed work, **Donna Summer**'s "This Time I Know It's for Real." Plus, the British Academy of Songwriters, Composers and Authors, which runs the Novellos, named them Songwriters of the Year for the third year running.

Someone was kind enough to count the fact that the Hitmen have had five number-ones, another eleven top-tens and 156 weeks in the top 40.

It seems bizarre that to give awards to best-sellers, even if they're not my taste, should be deemed a controversial move. But even **Mike Stock** admitted, "There are a lot of people in this audience who will be unhappy to see us win. But we have proved that we can make great pop songs that people want to buy, and that is what the game is all about." With the British charts currently obsessed with dance and pop music, Stock Aitken Waterman reign supreme.

Lisa Stansfield, another **Jazz Summers** protege, won Best Contemporary Song for "All Around the World." Overall Best Song was a personal favorite of mine, "The Living Years" by **Mike and the Mechanics**. I have posed the question, "What makes you cry?," many a time to many a megastar. The answer is always the same: "The Living Years."

Another thing that makes me cry is the three-hour car queue to get out of the Docklands Arena, which is one of the reasons I didn't go see "**David Bowie**: The Final Tour"—I'm sure there'll be another one along soon. Bowie's efforts for his year's revival were rewarded with a special award for his longtime contribution to British music.

—CHRISSY ILEY

SA **LAST WEEKEND, I BECAME A GROUPIE.** The object of my affection was no pop hero or movie star—although I was surrounded by legends of South African music. Not one of them could hold a candle to the charisma of the man who was the focus of attention on Saturday, March 17...

The occasion is the Human Rainbow concert, organized by the South African Musicians' Alliance as the musicians' formal welcome to African National Congress (ANC) leader Nelson Mandela. The best of South African music—or at least that part of it that aligns itself to the ideals of Mandela—is on display. The artists have also got together to write and perform a song of celebration, entitled "The People Wanted Mandela."

Mandela, who has been on his first trip outside the country since his release from 27 years of prison, has cut short a veritable state visit to Sweden to appear at the concert. He has come directly from the airport to Johannesburg's Ellis Park stadium.

So here I am, sitting in the backstage grandstand reserved for artists, VIPs and the press. Mandela is expected to appear at the entrance above the grandstand at any moment, and everyone wants an aisle seat when he comes walking down.

I am jostling with some of the biggest namess in South African music—**Ray Phiri** (Paul Simon's *Graceland* sidekick), **Brenda Fassie** (township disco goddess), **Sipho "Hotstix" Mabuse**)king of Soweto jive), **PJ Powers** (white ex-heavy metal convert to mbaqanga), **Marcalex** (trendy twins manufactured for the international hype machine), **Jennifer Fergusson** (voice like velvet) and **Bakhiti Khumalo** (bass like thunder).

First, Mandela's escort appears at the entrance. Two burly, senior white policemen unexpectedly lead the way. They are followed by young "comrades," trained to keep the masses from Mandela, but on this occasion uncertain how to deal with stars of stage and screen. ANC functionaries are next, followed by Winnie Mandela, and finally the man himself—tall, dignified, authoritative, and smiling broadly.

As he moves down the steps, hands are thrust out to feel him, touch him, shake his hands. Two feet away from me, Brenda Fassie sticks out her hand. Mandela grips it, still smiling. One foot away, PJ Powers puts out her hand. "Hello PJ, how are you?" he grins as he takes her hand—he has professed himself to be a big fan of her music, and wrote to her while he was in jail.

He draws level. I grab his hand. Now, he's no fan of my music—perhaps because I haven't made any—but he shakes my hand warmly, for several seconds. The warmth of his hand is matched by the warmth in his face. My journalistic objectivity and composure vanish. The hero-worship on the faces of all those around Mandela, I realize for a moment, must be matched on my own.

Then Mandela is past, walking down towards the stage, shaking more hands, greeting more old friends, or fans, or opportunist media types like myself.

His speech? Oh, right, he does make one. He says things like "The involvement of artists in politics was a turning point in the development of the struggle," and "We are here to listen to our artists because they can reach people far beyond the reach of politicians"—the kind of things that finally put the stamp of approval on something that committed South African journalists have been saying for a long time: musicians DO have a role to play in the political process.

But for all the significance of his words, and all the vindication they contain for so many artists and writers, it is a handshake and a smile that has said so much more for one writer—now a fan, and perhaps even a groupie, what with all that unquestioning admiration.

—ARTHUR GOLDSTUCK

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BY SHELLY WEISS

BMG / INTERNATIONAL: **BMG Music Publishing Worldwide**, a division of the international **Bertelsmann Music Group** and **Japan Central Music, Ltd.**, a subsidiary of **Bunka Hoso Radio**, Japan's leading radio broadcasting company, are forming what is considered to be the first co-venture between an American and Japanese music publisher. The announcement was made by **Nick Firth**, president of BMG Music Publishing Music Worldwide and **Takaichi Motegi**, president of Japan Central Music. The association between these two major publishing companies has as its objective the signing and development of Japanese talent. To implement this, BMG and JCM will participate in co-productions, with 20 projects scheduled for the first two years of operation. It is expected that the venture will be formalized under the name of **BMG Central Music, Inc.** "In a market where approximately 80% of the music is of local origin, we feel this creative co-venture represents a unique growth opportunity in Japan," said Firth. The BMG-JCM joint venture is the latest in a series of aggressive worldwide moves by BMG over the past year, including the aquisitions of such European catalogues as World Music (Belgium), Rideau Rouge (France), Handle Music (U.K.), a majority interest in the Company of the 2 P(i)eters (Netherlands), Peter Maffay's Red Rooster (Germany), and such U.S. catalogues as Milsap Music and Lodge Hall (Ronnie Milsap), MTM Music Group catalogues Uncles Arties', Layer's Daughter and Blue Pal, Act III Music Group, Marshall Way Music, Holly Kelly Music (Snuff Garrett) and Pop 'N' Roll Music and Another Page (Christopher Cross)...

FILM/TV: **Robert Farina** and **Chris Arnold**, principals of **Cimarron Productions**, and **Kevin Benson**, the former director for **New Line Cinema**, have established **Next Move, Inc.**, a multiple-service agency providing the motion picture and television industries with a complete range of music supervision. Some of Next Move's services include music clearance and aquisition of music and artists for feature films, as well as complete marketing activities designed to support a film or TV project's music among the consumer media. The new company is already hot with its first completed project, *House Party*, the New Line release that is doing monster box-office numbers in its first few weeks of release. *House Party* features such artists as **L.L. Cool J.**, **Flavor Flav**, **Teddy Riley** and **Force M.D.'s**. The soundtrack is available on the **Motown** label. "Next Move has proven to be smart move for Motown. The company is destined to become a major force in music packaging for the film industry," remarked **Jheryl Busby**, head of Motown. Most recently, Kevin Benson completed music supervision for New Line Cinema's *Heart Condition*, which includes the **Bonnie Raitt** song "Have a Heart," from her Grammy Award-winning album *Nick of Time*, which holds the #1 spot on the album charts and whose sales are well over one million units. Benson picked the song months before the awards, which gives you an idea of his ears and chops. Initially, Benson worked as an independent consultant, providing all music services for a list of successful films that includes *Ghostbusters* and *Fright Night*. Next, as director of music for New Line Cinema, he was responsible for the *Nightmare on Elm Street* releases as well as music marketing for such films as John Waters' *Hairspray*. Along with principal Bob Farina's extensive marketing experience and his being one of the leading producers of movie trailers in the motion picture industry, this is certainly a company to keep an eye on. Congratulations and good luck... Academy Award-winning composer/conductor **Bill Conti** has inked to do the score for *Back Street Strays*, with Brooke Shields and Anthony Franciosa for Vidmark Entertainment...

ON THE ROAD: Just when you thought the reunion tour trend was over, **Fleetwood Mac** starts the '90s reunion roll, hitting the road in Australia at the end of this month to promote their new studio album, *Behind the Mask*. **Stevie Nicks**, **Christine McVie**, **Mick Fleetwood** and **John McVie** will tour with new members **Billy Burnette** and **Rick Vito**. (**Lindsey Buckingham** left the band.) *Mask* features many new songs by Burnette and Vito, and we hear that hit songwriter **David Malloy** (Almo/Irving Music) also has a cut on the LP... Newcomer **Alannah Myles**, whose first single, "Black Velvet," recently hit #1, will kick off her first major concert tour this week in New York, and wind up at the Roxy in Los Angeles on May 7...

NOTEWORTHY: **Prince** is hot on the charts, not as a recording artist, but as a writer. Never one to keep his songwriting prowess to himself, Prince has written **Sinead O'Connor**'s latest hot monster hit single "Nothing Compares 2 U," as well as **Kid Creole and the Coconuts**' first single for Columbia Records, "The Sex of It." Previous Prince compositions have been written for and recorded by Sheena Easton, Shelia E., Madonna, the Time, the Family and the Bangles...

HONOREE DEPARTMENT: **Frank Sinatra** will be honored with the second annual **"Ella" Lifetime Achievement Award** from the **Society of Singers**, December 3 at the Beverly Hills Hotel. Sinatra is being acknowledged for his contributions to the world of music, drama and philanthropy. **Ginny Mancini**, founder and president of the Socicty of Singers, will chair the event...

FOR SALE DEPARTMENT: The **Grand Ole Opry House** has a new stage and the old one may be sold piece by piece. "Just like they did with the Berlin Wall," says Opry House manager **Jerry Strobel**. "I think we need to see how we can make it attractive to someone, like maybe stamping it with the Opry logo, verifying that it was the Opry stage." The old stage, where stars like Loretta Lynn, Randy Travis, Roy Acuff and many other legends have performed since 1974, wore out and developed cracks. This is truly east meets west marketing...

To be continued...

CBS Music Publishing inks worldwide co-publishing agreement with Electric Angels (Atlantic Records). Pictured are (l to r): Pati de Vries, creative director; Marisa Sabounghi, director of administration; Shane, Jonathan Daniel and Ryan Roxie, all of Electric Angels; Cherie Fonorow, VP of creative affairs; and John Schubert of Electric Angels.

Almo/Irving Music Publishing signs Christine in the Attic to an exclusive songwriting/development deal. Expected shortly is a five-song CD sampler for radio, record companies and film and television use. Pictured are (l to r): Lenny Simms, professional manager; Chris Russell and Scott Sigman from the group; Molly Kaye, general manager of East Coast operations; Ken Scott, producer; and Lance Freed, president of Almo/Irving.

Jill Sobule's MCA Records debut album, *Things Here Are Different*, is among the industry's most anticipated Spring releases following her provocative Los Angeles showcase last month for MCA executives. She is currently wrapping up a well-received European promotional tour to showcase for press, radio and retail in New York on April 17 and in Los Angeles on April 19. *Things Here Are Different* is due out at the end of April. Pictured at the Los Angeles showcase are (l-r): Richard Palmese, MCA Records executive vice president and general manager; Susan Dodes, MCA Records director of A&R, East Coast; Al Teller, chairman, MCA Music Entertainment Group; Jill Sobule; and Jeff Jones, MCA Records vice president marketing, East Coast.

Mansion of Glory: The House of Love Keeps the Home Fires Burning

BY ROBB MOORE

ALTHOUGH THEY ARE STILL RELATIVELY UNKNOWN in this country, the House of Love has been riding waves of popularity, and criticism, in England for the past three years. During a recent promotional visit to the West Coast, main songwriter Guy Chadwick took the time to speak with Cash Box *about the ups and downs of "life in a pop group." In the following interview, Chadwick not only provided an insight into this brilliant band, but also into the capricious nature of the British music press.*

Cash Box: *Originally, you were signed to RCA as a solo artist. Did anything ever come of that?*

Guy Chadwick: No, not really. They dropped me. I made a couple of records, but they never got released. They didn't find them "commercially suitable." That was in 1984.

CB: *Why then do you feel the need to place yourself in the context of a band, when you are still the main songwriter and motivating force?*

GC: There are certain things that I can and cannot do, and being a solo artist is just something that I cannot do. I decided that I needed more input from other people, and by input, I mean that it's not always musical. In the case of the House of Love, it is very much a band, in that the other three members are musical supporters. Musically, it is very intense. For example, Pete the drummer is a very creative guy, a very good percussionist. I need to have people like that around me...I can't play the drums.

CB: *Even so, you seem to be the most visible member of the band... It is Guy Chadwick's mug that seems to keep showing up on the cover of* NME. *Are you comfortable with being the focal point?*

GC: Well, it's kind of happened by mistake. When we first started, the group always used to do interviews together. But the press always seemed directed at me because I sing and I write. Everyone in the group just got fed up with it. We're not a political band, and we don't have a lot of visible attitude. We're not trying to tell anybody what to do. We're very self-eonscious and personal. It just came about that everything fell onto my shoulders when it came to dealing with the media. Plus, I enjoy doing it. And if the band was not happy with what I had to say, they'd beat me up.

CB: *How did you hook up with Creation Records owner Alan McGee? Were you already a fan of the label, or was he already a fan of yours?*

GC: No, I saw the Jesus and Mary Chain in London in 1985, and they did 15 minutes and left the stage. The audience then smashed the hall to pieces and I thought, "God, this is good." I did like the group, and thought that I'd like to get involved with the guy who manages them. I was very persistent, and just pestered him until he finally said "Yeah."

CB: *I'm a huge fan of the majority of the Creation bands, but I can see where there might be a retro stigma that would get annoying and defeating, being lumped into the "Creation sound."*

GC: Well, that was the case two years ago. There *was* a stigma. Creation was quite an unhip label and it didn't do us any good as a group. Everybody used to go, "Oh, not a Creation band." And it really bugged the shit out of me because I didn't particularly like a lot of the Creation bands personally, and I didn't want to be involved with that attitude. But now in fact, it's a hip label again. We did a lot for putting Creation back on the map from a media point of view. My Bloody Valentine had a very successful LP at the beginning of last year, and they have a few new bands like Ride, who are doing very well. The stigma was rather before than now.

CB: *Was "Shine On" the very first House of Love single?*

GC: Yeah, but the version on the record is a different recording of it.

CB: *But the original single did fairly well on the British indie charts, didn't it?*

GC: No, it didn't do very well at all. "Shine On" got a bit of good reviews, but only 2,000 people bought it. It got to about #10 on the indie charts, or something like that, but the independent charts in the UK are a bit like the college charts here. They're actually very similar. It's more of just a profile thing. But at the same time, people are very aware that you're not selling thousands and thousands of records. When our album came out a year after the first single, it stayed on top of the independent charts for about a year. Now, that is impressive! It recently went silver in Britain. At any one time it didn't sell very much, but collectively, things have just been built up... Now when we release records over there, we sell a lot and get into the national charts.

CB: *So how do you personally feel about the big three British music journals*—NME, Melody Maker, Sounds—*that come out every Wednesday?*

GC: Well, I have a very very healthy respect for them because they do put the House of Love on the cover quite often. So I certainly wouldn't go around slagging them off, because the group needs them. Sometimes they're really good, and other times they're appalling. I think they are getting better, actually, at the moment. There was a time when they all seemed to be trying to do the same thing, but now they're working different areas. *NME* is very different from *Melody Maker* and *Melody Maker* is very different from *Sounds*. *NME*, for example, is very funny, and they've got a humorous side to them that just takes the piss out of me all of the time.

CB: *And you don't mind that?*

GC: Well, I've got no choice, have I, really? [laughs] If I sort of wrote to them and said, "Will you please leave me alone...," they would just dive on top of me and roll. It's actually quite sweet in a way, because they do me a lot of good. They give me a lot of good profiles. Basically, you can't tell people what to write, so I just aeeept them for what they are. They are important, but you can't let them get to you too much. If you're letting someone else express your own music, then I think you're in trouble. That's something that I have to remind myself. At the moment, these are very fashion-oriented times, and the House of Love really aren't a fashion band, and never have been.

CB: *It seems that "Christine" was the track that put you over the top in popularity. But along with the acclaim came a pedestal...that the House of Love were the new saviors of indie guitar pop. Did you just except this as a huge ego stroke or did it perturb you?*

GC: People were really seeing it in the wrong light in some ways because we'd been going for two years when we got all of the press. We had already developed quite an audience and we were "happening," but the press all kind of jumped on us and started sticking us on the front cover. It made things look like they bloody well invented us. And it wasn't just indie guitar pop, it was saviors of rock... I don't know, I didn't really take much notice of it, but it all goes in and it does have an effect by putting pressure on you. I just learned now that the best person to make records for is yourself.

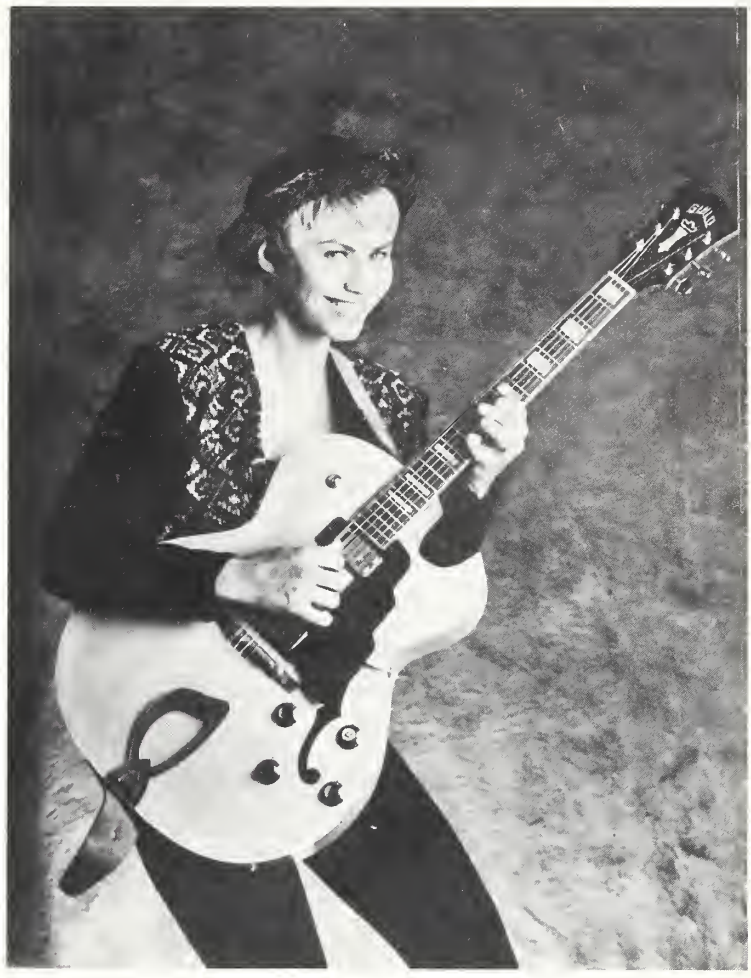
CB: *Is that what sets the House of Love apart from other pop bands in the U.K., that you have your own parameters and shy away from the trends?*

GC: It's not a conscious thing. I just don't think about it in those terms anymore, even though I used to worry about how we fit in. Now, I just ignore it and get on with things. Things have changed so much.

Continued on page 9

Sara Hickman Would Like to Teach the World to Sing, Loudly

BY **KAREN WOODS**



THE COVER OF SARA HICKMAN'S *EQUAL SCARY PEOPLE* is a painting, after a fashion, of her: blond woman, big grin, blue eyes, and a bunch of stuff floating around her head—dinosaurs and tooth brushes, pencils and cats and snakes and flying saucers, a bowling ball.

When I first studied the drawing, I admit to finding it a little weird. It's kind of a hobby of mine, trying to figure out the significance of cover art. Beats staring out the window. Anyway, it all became clear to me after meeting the real person. While her music varies from emotional to emotive, serious and a bit sad much of the time, Hickman herself has all sorts of stuff floating around in her head, and all sorts of stuff stuck to her jacket, as well. She elevates collecting pins and buttons to an art form. But it's the dinosaurs and flying saucers and the pencils and cats and snakes that interest me.

Equal Scary People came out on Elektra a few months back, and earned Hickman a plethora of good reviews, all praising her minimal style, warm voice, and completely engaging stage presence. This is not just a singer/songwriter, everyone noticed, this is a performer. This is a surprise. Most of us don't know what to do with an acoustic guitar-carrying performer. Especially in New York, as Hickman found out.

She tells of a time when she got 40 or 50 women on stage with her in her hometown of Dallas ("'HEY! I want *all* the women in the room to get up here *right now*!!' and they did it," Hickman recalls) to sing "Respect."

"They were all up there screaming the chorus—it was so powerful, here were all these women singing for all these men. It was so cool. But last night [in New York] I'm going, 'Hey, y'all feel like singing?' No response. 'Hey!' They're all looking at me like I'm stupid or something. But they did sing, on 'Radiation Man,' which surprised me." She grins, explains the "ooh ooh" parts that she asks the audience to sing, and how funny it sounds.

"I think that's the biggest difference between New York and Dallas, everyone up here is so work-oriented, and everyone is dressed so nice." She laughs. "I mean, everyone up here has shoes and socks on, whereas in Texas, you're walking around in your overalls with a longneck in your hand, just having a good time. People go out to just to hang and have a good time. They don't care if their boss is sitting at the next table. It's just a completely different reality. It's not a friendly thing here."

Performing is something that is basically second nature to Hickman by now, simply because she has been doing it for so long. "The first time I got on stage, I was eight. I wrote this song for a contest put on by the American Daughters of the Revolution. We had to do a poem or a song or a story, and all the kids got up and did their thing." She laughs. "And I got first place... I just remember getting that taste, getting up there and being completely mortified, but getting a good response, and going 'Hey, that's neat.' It was just fun, making people feel better. Then they make you feel good. My first professional gig was when I was about 14. I used to play Friday and Saturday nights at this pizza place, and I would do whatever was hot at that time, like Loggins and Messina, Barbra Streisand, John Denver, whatever was on the radio, and then I'd throw in some of my own stuff. I wouldn't do any of those songs now, though—really corny stuff."

She did bank openings and parties and weddings, too. "I was always singing," she shrugs. "I always knew I wanted to do this. You know how when you're a little kid... I always used to pretend I was on *The Tonight Show*. I'd carry my tape recorder around, and a little box, and Johnny Carson would ask me questions and I'd make up answers, then I'd go to a commercial, which was me and my guitar, making up little jingles, then back to Johnny Carson. My mom has pictures of me sitting in a corner with my tape recorder, talking into it, looking very mysterious. No, I didn't keep any of the tapes. I can't believe I did this, but when I was about 16, I threw them all away."

Her story, after the pizza parlor, continued in Texas, where she sang all the way through high school and college, eventually deciding to put together a collection of her original songs, and thus *Equal Scary People* was born.

"The album came out in December of '88 on Four Dots, which is an indie label," she explains. "But really it's an indie in name only, because I had to come up with all the money and I had to all the production and all the promotion and all the distribution—basically just me and boxes and boxes of records. It came out, and I sold about 5,000 copies. Then Windham Hill came along, and I thought that was really cool, so I did that." *That* was being included on the *Legacy* compilation, an album that features American folk artists like John Gorka, Pierce Pettis and several others. Hickman says it was the first time she was ever really exposed to the concept of "folk music." Prior to that, she just considered herself to be "this entity doing my own stuff, my own sound, my own music, so it's very weird all of a sudden being classified as a folk singer."

After the *Legacy* project, she went out on tour with a local band. An Elektra VIP came to one of the shows, and the rest, as they say, is history.

Once you get past the big grin and the enthusiasm, at the end of the day Hickman's strength lies in her songs, which are purposely multi-layered. On first listen, they can seem to be about one thing; on another, the original images turn out to be symbols of something else. "The Train Song," for example, is, according to Hickman, about trains on one level, and about the fact that families are becoming less of an integral part in people's lives, becoming as disposable as an outdated means of transportation. "It's like poetry. I don't think people take the time to find poetry anymore, either. Poetry is probably the hardest art form there is, because you write for no one but yourself. Occasionally, people will break through, but...at least as a songwriter, you can share your music and your songs with an audience. Poetry is such a small art."

We talk about poets for a while, about e.e. cummings and Sylvia Plath and Elizabeth Barrett Browning. Then we talk about toys. Like Rock 'em Sock 'em robots and Play Doh. "I thought that movie, *Big*, was really funny." We simultaneously remember Tom Hanks eating baby corn, picking it up and eating it like corn on the cob. You have to admit, that was inspired. Hickman laughs: this is the third time corn has come up in conversation. "I can see the way this story is going to come out. The headline will be 'Ears of Corn, with Sara Hickman.'" Maybe not.

Then she gets serious: "That's the funny thing about the music scene, too, which is just my perception, I'm sure other people are out there going 'aaannh' [that's a negative noise], but it seems like everyone is getting into the hipness thing. It's hip to be dark, it's hip to be loud, it's hip to try and be metaphysically abstract. And I think maybe I'm being corny, because I'm trying to get back to something else. Most of the musical greats I think of as my influences—the jazz standards, the country standards—that music made a kind of beautiful sense, and you just sang and you'd get a feeling, pick up on some emotion. Not that a lot of music now isn't about emotion, but it's like movies, if we put strings here after she dies, people will cry. Really build up that string section. More production, more production.

"And my album is really sparse, mostly because I didn't have any money," she deadpans. "But when Elektra picked it up, I was really horrified, like 'You don't want to spend any money on it and make it really slick and perfect?' And they were like, 'No. Because it's real, and it's human,' and then I stopped myself, and thought wow, that's really a compliment, and wait a minute, I'm losing sight. I'm not here to sell millions of records. I'm here because I want to keep maturing as a writer and as a performer."

What that maturity means, she says, is that "I like to be really professional, I like to sound good, and I like to embrace an audience, to make them feel really special. I want to share these songs and these stories, and to make them know that I care that they are there. Just to make them feel special. I just want to reach down into people's souls, grab their guts, and make them feel something."

Now that, friends and neighbors, is *scary*. ○

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CASH BOX

THE *MUSIC* TRADE MAGAZINE

HOUSE OF LOVE

Continued from page 6

CB: *The visual imagery of your lyrics is usually stark and sometimes violent, like the line in "Home": "...I like to watch things bleed." Is it a conscious decision to steer things in that direction for dramatic effect, or do lines like that just come naturally to you?*

GC: My lyrics are subconscious. I don't think about them. I just write what comes out and then gather them up into what kind of vibe they're involved with, and I work around it. But I have a very difficult time speaking about my own lyrics, because people have pointed out things in my lyrics that have never occurred to me. Because I use metaphor a lot, and because I do write what just comes to my head, I become very self-conscious and have difficulty.

CB: *It seems that up through the release of "Destroy the Heart," everything was going tremendously for the House of Love. But then "Never" came along and the bottom dropped out. Do you think that people were looking for an excuse to knock the House of Love down a rung or two?*

GC: I've thought about this a lot, and to tell the truth...I just don't know. I don't know what people expected of us. That time period was very confusing, and frightening as well. In the whole scheme of things, when you hear "Never," then "I Don't Know Why I Love You," then "Shine On," you just say, "What was the big deal?" At the time, it was eight months between "Destroy the Heart" and "Never," and another six 'til "I Don't Know Why I Love You." These are long periods to stay away from releasing records, and I think a lot of people were losing faith just on that level. Wwe were perceived as the band that were going to sell a lot of singles and hopefully figure into the national charts. Personally, I've never seen the band in that way. I've never thought of us as a singles band. I never sit down and try to write singles and whenever I do, invariably, someone says "That's not a single, you must be joking."

CB: *The irony is, "Never" fits perfectly into the context of a full-length record.*

GC: That has a lot to do with the excellent ears of our A&R guy at Phonogram in London. He compliled the track listing. I wouldn't have had a clue because I was just too close to it. But I feel the same way as you. It sounds great in the context. I have him to thank for that.

CB: *Then came the personal problems with original guitarist Terry Bickers. What happened?*

GC: It was a problem that has been going on since we recorded their first LP. I just don't know what happened to him... He became difficult to work with, always late for rehearsal, always late for recording, always inconsistent at gigs. It just got worse and worse to the point that when we finally started cracking down to record the album properly, he wasn't even coming to the studio. I just thought it was a lot of personal problems, and I figured we're a band, so we'll stick with him. But he got way out of line, just more and more difficult to the point where we literally threw him out of a van when we were on tour, and we had a gig to do the next night. When we finally got him out of the band, it was such a relief. We hadn't realized how much stress he had created and how far he had dragged us down. It's really sad because the guy meant a lot to me, and I loved his style of guitar playing. But we were lucky in that we got Simon Walker, whom we had known, and [who] stepped in the next night. We just kind of busked it. Simon has a really great attack and he's a great showman as well. He put the vibe back into the House of Love and it's gotten to be a really good group again.

CB: *At the time, did you feel "I Don't Know Why I Love You" was going to be the song that put the band back on track?*

GC: No I didn't, but I did think it would help. I didn't think it was going to be a hit single in England, but I was proud of it. I knew that we had made a good record, and I knew that a lot of our fans would like it. We put in a lot of effort into all of the B-sides and extra tracks. But I knew it wasn't going to be a hit single. I don't think the House of Love is going to have hits singles in England for about a year or so yet.

CB: *So why then did you bother to re-record and re-release "Shine On"?*

GC: Because I thought that that could be a hit single. [laughs] I love the song. I thought, why waste a good song that hasn't been on an LP? It's got a really good chorus, and it personally means a lot to me.

CB: *How concerned are you with becoming popular in the States? Is this the next logical step for the House of Love or are you content with focusing on the British market?*

GC: No, not at all. I'm spending 15 days in America doing interviews and promotion for good reason. I want the band to do well in America...we're going for it. We're not trying to become the next U2. I want this band to make sense in America. I love America. To me this is where the foundation and origins of what I do in music came from. I have a feeling for America and I always have. I'm not English in the traditional sense. I've lived in different countries all of my life, and always traveled. I don't see us as an English band as such, but I really don't know what Americans will think of us. I guess we'll just have to wait and see. We're going to put a lot of effort into America.

CB: *But so many members of the British subculture align U.S. politics to that of Margaret Thatcher's, and view Americans as gluttonous consumers. Why don't you share their anti-U.S. sentiment?*

GC: Well, it's just that I just love so many *artists* that have come from America. I love American films and trash culture. It's all a new thing for me... I don't really know yet. I'll just have to wait and see. But I'm really looking forward to coming back here. O

WORLDSTYLE

BY **LEE JESKE**

WE'RE TALKIN' WORLD MUSIC: When New York's **World Music Institute** talks about "world music," they're not referring to some pop band with a tabla player, or to such *mishigas* as 3 Mustaphas 3. They're talking *world* music, the real deal— folk music from all corners of the globe. They, and the **Ethnic Folk Arts Center**, have been doing it since most of today's world music trendies were in *gotkas*, and will still be at it long after they've all shipped out to another musical shore.

A glance at their calendar for this Spring alone lists concerts of music from Iran, Java, China, Laos, Turkey already down, with such things to come as "Music of Turkey" with the **Necdet Yasar Ensemble** (April 21, Washington Square Church), "Music of the Arab World" with **Anouar Brahem** and **Simon Shaheen** (April 28, WSC), "Music of Nubia & Mali" with **Hamza El Din** and **Toumani Diabate** (May 4, Symphony Space), "Music of Norway" (Norway!) with **Knut Buen** (May 12, the Ethnic Folk Arts Center), "Music of India" with **Ravi Shankar** (May 16, Alice Tully Hall), "Music & Dance of Bali" with **Dharma Swara Balinese Gamelan** (May 20, the Metropolitan Museum of Art), etc., etc. *World* music.

In any case, such an effort desperately needs money. So, as they do from time to time, the World Music Institute is producing themselves a benefit concert. May 5 is the day, Symphony Space is the place, 8 p.m. is the time, and **Philip Glass**, the **Les Miserables Brass Band**, **Foday Musa Suso Inkhay**, **Badal Roy**, **Hassan Hakmoun** and others are the performers.

For information about the benefit, or any of their events, call (212) 545-7536. They are New York's world music heart and soul.

AFRICA: Quietly, it seems, Africa has become the biggest non-American supplier of pop music to these shores. Where pop stars from South America, Asia, Jamaica and other locales have had trouble establishing toe-holds over here, African pop bands of every sort seem to be barnstorming the States, both in live performances and on albums. New York, thanks to **S.O.B.'s** and its new competition, **Kilamanjaro** (which presents African-length sets and start times—in other words, all-night bashes), seems to host an African superstar or two every week. **Kanda Bongo Man** checks out, **Papa Wemba** checks in. Wild.

New African albums to chew on include: the **Bhundu Boys**' *Pamberi!* (Mango), **Fela**'s *Best of No Nation* and **Pure Gold**'s (they're a South African harmony ensemble) *Pure Gold* (Shanachie), **Mahlathini & Mahotella Queens**' *Paris-Soweto* (Polydor), **Johnny Clegg & Savuka**'s *Cruel, Crazy, Beautiful World* (Capitol), with *Urban Africa: Jive Hits of the Townships*, a compilation, due from PolyGram.

BHUNDU BOYS

SMORGASBOARD: Those heart-stopping, *zaftig* harmonizers, the **Bulgarian State Female Choir** (they've dropped "Radio" from their name), are back on these shores, bless their hearts. They've already been on the West Coast (where they stopped by the *Tonight Show* to sing, among other things, "Oh, Susannah"), but they've got more than a dozen dates to go, including New York's Avery Fisher Hall, May 4. If you get a chance to see them, go see them... I've always really liked the work of trumpeter/composer **Jon Hassell**, a guy who, it seems to me, really knows how to utilize various ethnic musics to good advantage. It's electronic instrumental music, but it's unique: it's not artsy-fartsy pretentious like some such things, and it's not deathly boring like "new age" music. Anyway, on the heels of Tomato reissuing his wonderful *Earthquake Island* album of '79 comes his first album for Opal, *City: Works of Fiction*. "This postmodern essay in exotic futurism," reads its lengthy press release, "has Masai warriors talking hip-hop along with echoes of *Bitches Brew*, *Bladerunner* and—let's call it 'Tribal House.'" And why not?... Those Baltic fakirs (fakers?) 3 Mustaphas 3, who are to world music what Japanese baseball is to American baseball, are bringing their silliness to a city near you, in support of their new Rykodisc album, *Heart of Uncle*. You've been warned... You say you've heard everything, right? Wrong. You probably haven't heard **Annabouboula**. Well, I haven't heard Annabouboula either (although I just love saying that name), but according to Shanachie, which will release their album debut, *In the Baths of Constantinople*, any second, they "add a funky rhythm and a psychedelic undertow to Grecian *rembetika* music." For those of you who can't wait, they're at S.O.B.'s on April 17. No glass-breaking permitted.

ON THE DANCEFLOOR

BY ERNEST HARDY

NEWS: The **B-52's**, who recently scored their second gold single, "Roam," off the *Cosmic Thing* album, have just released the melancholy but beautiful "Deadbeat Club" as their new single, and will appear on *Saturday Night Live* April 21 to perform their environmental anthem, "Channel Z." It will be their first time on the show since their national television debut in 1980. The following Sunday they'll perform at an Earth Day 1990 concert in Central Park to help get across their pro-environment message.

The group **Linear** just finished shooting the video for their Atlantic hit, "Sending All My Love," and it should be available to stations shortly.

INXS in the studio

INXS are back in the studio recording the follow-up to their breakthrough, multi-platinum album, *Kick*. Chris Thomas, who produced *Kick*, as well as *Listen Like Thieves*, will return for those chores. I know Max Q. was only Michael Hutchence's outside project, but here's hoping INXS exhibit some of the grit and sweat of that sorely under-rated outfit.

NEW GROOVES

PICK O' THE WEEK

D-MOB: "That's the Way of the World" (PolyGram 886 981-1)

This was immediately one of my favorite cuts off the album, *A Little Bit of This, A Little Bit of That*. Lyrically, it's one of the more cynical efforts out right now ("Nothing matters 'til you make it...nothing matters in the end") and though it has that D-Mob *sound*, it also manages to lean more toward club than pop. Cathy Denis' performance is both detatched and aching. Especially check out the appropriately named Underworld Mix.

SINGLES

MADONNA: "Vogue" (Sire 1-26209)

The long-awaited new single from the forthcoming album, *I'm Breathless*. Getting back to her club roots, Madonna (and co-writer/co-producer Shep Pettibone) reached all the way back to the 1975 disco hit, "Love Break" by Salsoul Orchestra (though Pettibone released a remixed version two years ago that has recently been re-issued), for inspiration. The result is a pop-House track celebrating *vogueing*, club-going in general, and icons of the forties and fifties (while the video is a celebration of *Madonna* as icon). Ms. Ciccone's pop savvy takes well to a House setting (already demonstrated by Pettibone remixes of hits from the *Like a Prayer* album) and based on the instant acceptance by radio and clubs, it's gonna be a Madonna Summer.

QUEEN LATIFAH: "Come Into My House" (Tommy Boy TBC 948)

Latifah takes command...again. A smoldering House track complements the Queen's assertion that "House music always soothes," and she all but dares you to lean against a wall while this one plays. Like the single "Ladies First," this one is funky, tough and promotes sisterhood to boot.

EPs

ADAMSKI: *12 Inch Single* (MCA 24015)

One of the darlings of the British dance crowd, Adamski is. Though I liked most of this 4-track House EP, it isn't really of the pop vein that is sweeping the masses right now, and so far, I don't think the general embrace of House extends to instrumentals, though perhaps the door has been opened for this "keyboard" whiz and his brand of the stuff.

DANCE SINGLES

April 21, 1990 The square bullet indicates strong upward chart movement

			Total Weeks ▼	Last Week ▼
1	KEEP IT TOGETHER (Sire/Warner Bros. 0-21427)	Madonna	8	8
2	ALL AROUND THE WORLD (Arista ADI-9937)	Lisa Stansfield	9	5
3	ESCAPADE(REMIX) (A&M SP-12352)	Janet Jackson	10	5
4	THE HUMPTY DANCE (Tommy Boy TB944)	Digital Underground	12	10
5	HEART BEAT/FREE YOUR BODY (Vendetta VE-17976)	Seduction	11	10
6	EXPRESSION (Next Plateau NP50101W)	Salt-N-Pepa	5	14
7	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	1	19
8	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)	Inner City	2	14
9	TOUCH ME (4th & B'Way/Island 501)	49ers	19	5
10	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	3	17
11	GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)	Technotronic	4	12
12	ENJOY THE SILENCE (Sire/Reprise 0-21490)	Depeche Mode	22	3
13	SECRET GARDEN (Quest/Warner Bros. 0-21459)	Quincy Jones	13	8
14	I WANNA BE RICH (Solar 4Z9 74503)	Calloway	14	12
15	SENDING ALL MY LOVE (Atlantic 0-86220)	Linear	25	3
16	GOT TO HAVE YOUR LOVE (Capitol V-15521)	Mantronix Featuring Wondress	16	8
17	LIVING IN OBLIVIAN (Epic 4973156)	Anything Box	17	5
18	ROAM (Reprise 0-21441)	The B-52's	18	10
19	LAMBADA (Epic 49 73139)	Kaoma	7	12
20	POISON (MCA 24003)	Bell Biv DeVoe	DEBUT	
21	NO MORE LIES (Ruthless/Atco 0-96521)	Michel'Le	6	16
22	MOTHER LAND (Pow Wow PW-454)	Tribal House	15	8
23	HIDE AND SEEK (Atlantic 0-87973)	Pajama Party	28	3
24	JAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	20	16
25	GET A LIFE (Virgin 0-96481)	Soul II Soul	DEBUT	
26	VULNERABLE (Atlantic 0-86253)	De DE O'Neal	26	5
27	BUDDY (Tommy Boy TB 943)	De La Soul	21	14
28	THUMBS UP (Enigma 75534)	Bardeux	33	3
29	YOU'RE YHE ONLY WOMAN (Vendetta/A&M VE-7027)	The Brat Pack	35	3
30	HEAVEN (Columbia 44-73171)	The Chimes	DEBUT	
31	RUB YOU THE RIGHT WAY (Mowtown MOT-4657)	Johnny Gill	DEBUT	
32	WHERE DO WE GO FROM HERE (Mowtown MOT-4701)	Stacy Lattisaw With Johnny Gill	23	10
33	BLUE SAVANNAH (Sire/Warner Bros 0-21428)	Erasure	DEBUT	
34	WALK ON BY (Next Plateau NP50111W)	Sybil	24	20
35	GETTING AWAY WITH IT (Warner Bros 0-21498)	Electric	DEBUT	
36	LIGHTING MAN (Geffen 0-21465)	Nitzer Ebb	DEBUT	
37	HOLD ON (Atlantic 0-86234)	En Vogue	DEBUT	
38	LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	27	20
39	1-2-3/UNDERESTIMATE (Columbia 44 73136)	The Chimes	29	14
40	C'MON BABE (Skywalker GR 137)	The 2 Live Crew	30	8

OLD SCHOOL MEETS NEW SCHOOL: Profile Records' own Special Ed meets Kurtis Blow at Rapmania.

ON JAZZ

BY LEE JESKE

PASSING ON: I don't see the need to rehash once again the career of **Sarah Vaughan**—you all know the details by now (in fact, I'm quite favorably impressed with the outpouring of tributes on TV, radio and in print; it's rare when an artist who toiled mostly in the jazz field receives all that attention). So rather than have you read yet another tribute to Sarah Vaughan, I'll just suggest you put on *The Complete Sarah Vaughan Live in Tokyo*, a Mainstream album now out on a splended two-CD set from Mobile Fidelity Sound Labs, and luxuriate in a woman who was, quite simply, the greatest singer I have ever heard.

THE LINE-UP OF THE JVC-NEW YORK JAZZ FESTIVAL was unveiled last week—a festival at which Sarah Vaughan appeared, both in its many years in Newport and in its 18 previous years in New York, just about annually—and, hey, it looks like a damned good festival this year. It covers a lot of ground, but it has very little to offend jazz sensibilities—just a solid, well-programmed mix of jazz artists young and old, mainstream and (thanks to the return of the "Knitting Factory Goes Uptown" series, now in a 400-seat auditorium at 5:00 in the afternoon) experimental. The line-up of the festival, set for June 22 to 30, speaks for itself, so here it is:

FRIDAY, JUNE 22: Terry Waldo (Weill Recital Hall, 5 p.m.). **Roy Campbell-Willam Parker/Jazz Passengers** (Equitable Center, 5 p.m.), the **Dizzy Gillespie United Nation Orchestra/Marcus Roberts** (Carnegie Hall, 8 p.m.), **Miles Davis/Hiroshima** (Avery Fisher Hall, 7 and 11 p.m.), **Lionel Hampton** (Stamford Center for the Arts, 8 p.m.).

JUNE 23: "Piano Spectacular" with **Dick Hyman, Dave McKenna, Barry Harris**, others (Waterloo Village, noon). **Tim Berne-Marilyn Crispell/Greg Osby** (EC, 5 p.m.). **Randy Weston** (WRH, 5:30 p.m.), **Steve Reich/World Sax Quartet** (CH, 8 p.m.). "A Night with GRP" with **Lee Ritenour, Patti Austin** and **New York Voices** (AFH, 8 p.m.). "The Judge Holds Court," **Milt Hinton** with **Joe Williams, Charnett Moffett, Ron Carter**, many others (Town Hall, 8 p.m.).

JUNE 24: "Super Jazz Picnic" with **Flip Phillips, Kenny Davern, Ken Peplowski**, many others (WV, 11 am). **Jean-Paul Bourelly-Gary Lucas/Don Byron's Music of Mickey Katz** (EC, 5 p.m.). **Sir Charles Thompson** (WRH, 5:30 p.m.). **George Benson-McCoy Tyner**, others (CH, 7 and 11 p.m.). **Ray Charles/Roberta Flack** (AFH, 7 and 11 p.m.).

JUNE 25: Geoff Keezer (WRH, 5 p.m.). **Iva Bittova-Pavil Fajt/Evan Lurie's Pieces for Bandoneon** (EC, 5 p.m.).

JUNE 26: Marty Napoleon (WRH, 5 p.m.). **Andrew Cyrille-Vladimir Tarasov/Brandon Ross' the Overflow** (EC, 5 p.m.). **Mel Torme/Cleo Laine** (CH, 8 p.m.). **Milton Nascimento/Wayne Shorter** (AFH, 8 p.m.). "**Jim Hall** Invitational" with **Pat Metheny, John Scofield, John Abercrombie, Mick Goodrick, Gary Burton**, many others (TH, 8 p.m.).

JUNE 27: John Lewis (WRH, 5 p.m.). **Fred Frith-Ikue Mori/Gretchen Langheld** (EC, 5 p.m.). **Bobby McFerrin-Chick Corea** (CH, 7 and 11 p.m.). **Pearl Bailey/Wynton Marsalis** (AFH, 8 p.m.). "An Evening of American Song" with **Gerry Mulligan, Ruby Braff-Dick Hyman, Barbara Lea** (TH, 8 p.m.).

JUNE 28: Abdullah Ibrahim (WRH, 5 p.m.). **Dave Brubeck** (World Financial Center, 7 p.m., free). "Youth Will Be Served" with **Michel Camilo**, the **Harper Brothers, Marlon Jordan**, others (CH, 8 p.m.). **Oscar Peterson** (AFH, 8 p.m.).

JUNE 29: Mulgrew Miller (WRH, 5 p.m.). **Diedre Murray-Fred Hopkins/Graham Haynes** (EC, 5 p.m.). **Stan Getz** and guests (CH, 8 p.m.).

JUNE 30: Barbara Carroll (WRH, 5:30 p.m.). "Latin Jazz Jam" with **Eddie Palmieri, Ramsey Lewis, Papo Lucca**, others (CH, 8 p.m.). **Jack DeJohnette-Herbie Hanock-Pat Metheny-Dave Holland** (Beacon Theatre, 7 and 11 p.m.). "A Tribute to **Spike Lee**" with **Bill Lee, Nancy Wilson, Ahmad Jamal** and **Terence Blanchard** (AFH, 8 p.m.).

Many of those same artists, in various groupings, will also be playing at two upstate New York Festivals: "Newport Jazz at Saratoga" and "Newport Jazz at Finger Lakes" (in Canandaigua, NY), June 30 and July 1, also produced by **George Wein**. JVC, for its part, has just signed a new three-year deal with Wein's Festival Productions. JVC festivals in Nice, London and Newport are part of the pact, as are five American one-nighters, in Chicago (June 3), Atlanta (June 8), Concord, California (August 25) and the Hollywood Bowl (August 26), featuring a varied array of talent.

A complete schedule for the New York extravaganza is available by calling (212) 787-2020 or writing JVC Jazz Festival, P.O. Box 1169, Ansonia Station, New York, NY 10023.

TRADITIONAL JAZZ

April 21, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	REUNION (GRP 9598)	Gary Burton	1	6
2	REMEMBRANCE (Verve/Polygram 841 723)	The Harper Brothers	4	6
3	ON THE BLUES SIDE (Fantasy 9177)	Jimmy McGriff & Hank Crawford	3	6
4	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	2	36
5	ANNIVERSARY (Emarcy/Polygram 838 769)	Stan Getz	8	6
6	THE VISIONS TALE (Antilles/Island 91334)	Courtney Pines	15	5
7	ON FIRE (Epic OE 45295)	Michel Camilo	5	24
8	JAZZ JAZZ (Nova 8918)	Rob Mullins	10	30
9	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	6	18
10	PITTSBURGH (Atlantic 82029)	Amad Jamal	7	16
11	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	25	3
12	WAITING FOR SPRING (GRP GR 9595)	David Benoit	11	24
13	MUSIC (Blue Note 92563)	Michel Petrucciani	12	16
14	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	9	16
15	OVERVIEW (Muse 5383)	Jay Hoggard	30	3
16	MY FAVORITE SONGS (Enja 79600)	Chet Baker	13	24
17	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	14	22
18	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	16	22
19	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	17	26
20	LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ4397)	Gene Harris & the Phillip Morris Superband	18	10
21	TWILIGT IS UPON US (Windham Hill Jazz 0118/A&M)	Billy Chils	18	21
22	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	20	24
23	DEEP IN THE SHED (Novus/RCA 3078)	Marcus Roberts	DEBUT	
24	TENDERLY (Warner Bros. 25907)	George Benson	21	36
25	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	22	46
26	THE SYMPHONY SESSIONS (Projazz 698)	Dizzy Gillespie	23	13
27	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	24	22
28	WHERE WERE YOU ? (Columbia C 45443)	Joey DeFrancesco	DEBUT	
29	COLOR (Blue Note 92779)	Rick Margitza	26	18
30	NATIVE HEART (Blue Note/Capitol 93170)	Tony Williams	DEBUT	
31	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	27	30
32	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	28	40
33	ART DECO (A&M 5258)	Don Cherry	31	42
34	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	32	30
35	TRIANGULAR (Blue Note 92750)	Ralph Peterson	33	26
36	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	34	34
37	INTO THE FADDISHERE (Epic 45266)	John Faddis	35	28
38	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	36	22
39	SWEET AND LOVELY (Novus 3063)	James Moody	37	26
40	MINDIF (Enja 79601)	Abdullah Ibriham	38	26

JAZZ PICKS

DAVE McKENNA: *Live at Maybeck Recital Hall, Volume Two* (Concord Jazz CCD-4410)

Our favorite two-fisted mainstream piano bruiser just the way we like him, solo and live, so his mind, and his piledriver left hand, can roam over a typical McKenna medley: "Teach Me Tonight," "School Days," "An Apple for the Teacher," "I Didn't Know About You," "I Didn't Know What Time It Was," "I Wish I Knew," "I Don't Know Enough About You," "I Don't Know Why," "You'll Never Know" and "I Never Knew." Really. *Volume Two* refers to this new series: solo pianists at the Bay-area recital hall. *Volume One* is a handsome Joanne Brackeen set.

BILL MAYS/RAY DRUMMOND: *One to One* (DMP CD-473)

Word is that some cities don't have a piano bar like New York's archetypal Bradley's, where good pianists like Bill Mays and good bassists like Ray Drummond get together to play good songs as accompaniment to good conversation. You'll have to supply the ehat and drinks yourself; this disc, by two elegant musical romantics, summons up the sounds.

RHYTHM & BLUES

BY BOB LONG

LENNY WILLIAMS DEBUTS CRUSH ALBUM: The time is now for the smooth, sexy charm of **Lenny Williams**. Like a panther "layin in wait" for the right moment, Williams has carefully surveyed the music scene for the best songs for his Crush Music album, **Layin' in Wait**.

His warm approach to love songs has become his trademark. Soothing ballads like "Here's a Ticket" and "It's Time" will melt hearts. From his early days as lead vocalist for Tower of Power through his hit solo LPs and his electrifying performance on Kenny G's 1988 smash "Don't Make Me Wait for Love," Lenny Williams has made a name for himself as one of the premier vocalists in the industry. This total music artist is proficient in songwriting, producing, performing and singing.

As a youngster, Williams began singing in church in Oakland, California. He studied trumpet for many years, and by age 13 was already a familiar figure on the local amateur music scene. He turned pro after forming an alliance with Fantasy Records at which he had the opportunity to learn first-hand the ins and outs of the music business. His persistence paid off when, after signing a solo contract with Atlantic Records, he got the call from the formidable Oakland-based band Tower of Power, who asked him to join them as lead singer.

He recorded three highly regarded and influential albums with T.O.P. as well as a self-titled solo effort. In that remarkable first solo LP, his heady mix of funk, jazz and R&B affirmed that Lenny Williams was an artist well ahead of his time. After an amicable parting from T.O.P., he was ready to pursue a solo career with intensity. He recorded two smash albums for ABC Records, *Choosing You* and the gold-certified *Spark of Love*, both displaying his smoky, sexy charm and talent.

Love Current, released on MCA Records, further established Williams as one of the decade's most versatile and sensual singers, both on stage and in the studio. When Kenny G. asked him to sing lead on his "Don't Make Me Wait for Love," Williams had his first opportunity as a soloist to crack the upper reaches of the national pop charts. He says, "I love working with success-oriented artists and producers and generating new musical ideas."

With *Layin' in Wait* Williams has again surrounded himself with the right people and ideas. The combination of Williams and producers **Larry White** (six cuts), **Alan Glass** (one cut) and **Bill Phordresher** (one cut) has resulted in an exceptional recording destined to attack the charts. *Layin' in Wait* includes some funky hip-hop ("Gotta Lotta Luv," "Get Loose") as well as the smooth ballads for which Williams is best known ("Here's a Ticket," "It's Time"). Williams says, "I'm a lot freer than I used to be and less structured in my approach. I'm willing to take more chances." Based on what this writer hears on his debut LP for Crush Music, Lenny Williams is ready to make his move.

Pictured at One on One Studios are Michael and Brenda Sutton, laying the finishing touches on their soon-to-be-released single, entitled "The Sound of Freedom." The renowned singing/songwriting team has written hits for Michael Jackson, Diana Ross, Jermaine Jackson, Smokey Robinson, Switch, Anita Pointer, Dionne Warwick and the Spinners. "The Sound of Freedom" promises to embrace the hearts of the universe as the Suttons speak about the current freedom revolutions going on throughout the world. L-r are: Stan Lee, conductor of the Stan Lee Revue; Brenda J. Sutton, lead vocalist/co-producer; and Michael Sutton, producer.

R&B ALBUMS

April 21, 1990 The square bullet indicates strong upward chart movement.

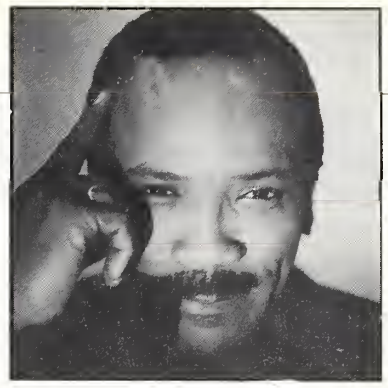
			Total Weeks ▼	Last Week ▼
1	TENDER LOVER (Solar/Epic FZ45288)	Babyface	2	38
2	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	Quincy Jones	1	19
3	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	M.C. Hammer	7	6
4	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	Janet Jackson	3	28
5	ATTITUDE (Atlantic 82035)	Troop	4	22
6	AFTER 7 (Virgin 91061)	After 7	6	29
7	AFFECTION (Arista 8554)	Lisa Stansfield	9	5
8	MIKI HOWARD (Atlantic 82024)	Miki Howard	5	22
9	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	Luther Vandross	8	24
10	POISON (MCA 6387)	Bell Biv DeVoe	22	2
11	STAY WITH ME (Columbia FC 44367)(G)	Regina Belle	10	30
12	HOME (MCA 6312)(G)	Stephanie Mills	15	40
13	NEVER TO FAR (EMI 92401)	Diane Reeves	16	8
14	KID N'PLAYS FUN HOUSE (Select 21638)	Kid N' Play	18	4
15	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	13	20
16	BIG TYME (MCA 42302)(P)	Heavy D. & The Boyz	12	42
17	HERITAGE (Columbia C45268)	Earth Wind & Fire	17	9
18	MICHEL'LE (Ruthless 91282)	Michel'le	11	14
19	LOVE,SMOKEY (Mowtown 6288)	Smokey Robinson	24	6
20	LIVE (Arista 8613)(G)	Kenny G	19	14
21	KEEP ON MOVIN' (Virgin 91267)(P)	Soul II Soul	21	42
22	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	20	14
23	BLACK'S MAGIC (Next Plateau 1019)	Salt -N- Pepa	35	2
24	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	23	22
25	SEX PACKETS (Tommy Boy 1026)	Digital Underground	68	2
26	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	Cristopher Williams	28	5
27	SPECIAL (Motown 6275)	The Temptations	27	32
28	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	30	23
29	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	14	22
30	HOUSE PARTY (Mowtown 6269)	Soundtrack	44	3
31	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	25	40
32	PUMP UP THE JAM · THE ALBUM (SBK 73422)(G)	Technotronic	32	17
33	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	34	25
34	RAW (Def Jam FC 45015)	Alyson Williams	26	54
35	ROUND TRIP (Capitol 90799)	The Gap Band	29	21
36	PAWNS IN THE GAME (Skyywalker 1111)	Professer Griff And The Asiatic Disciples	46	3
37	Dance!...Ya Know It (MCA 6342)(P)	Bobby Brown	31	19
38	SILKY SOUL (Warner Bros. 25802)(G)	Maze Featuring Frankie Beverly	33	30
39	PERSONAL (MCA 6335)	George Howard	39	4
40	THE INCREDIBLE BASE (Profile 1285)(G)	Rob Base	37	20
41	GIRLS NIGHT OUT (RCA 9642)	Tyler Collins	51	4
42	HOWARD HEWETT (Elektra 60904)	Howard Hewett	63	2
43	AS NASTY AS THEY WANNA BE (Luke Skyywalker 107)	2 Live Crew	40	39
44	THE MAN IS BACK (A&M 5256)	Barry White	52	20
45	ALL OF YOUR LOVE (Motown 6278)	The Good Girls	36	18
46	A QUIET STORM (MCA 42299)	Jeff Redd	49	4
47	LIVING LIKE HUSTLERS (Ruthless 46041)	Above The Law	DEBUT	
48	SOMETHING TO GET YOU HYPED (Pandisc 8809)	Young & Restless	48	4
49	FOREVER YOUR GIRL (P) (Virgin 90943)(P6)	Paula Abdul	38	66
50	2-4 THE BASS (Sedona 7521)	Def Dames	47	6
51	TIME OUT OF MIND (Columbia OC 45253)	Grover Washington Jr.	41	7
52	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	42	24
53	WE'RE IN THIS TOGETHER (Priority 57116)	Low Profile	54	5
54	LAYIN' IN WAIT (Crush 230)	Lenny Williams	55	3
55	SYBIL (Next Plateau 1018)	Sybil	75	29
56	ALL THE WAY (Solar 75310)	Calloway	DEBUT	
57	A LADY WITH SONG (Columbia 45378)	Nancy Wilson	67	2
58	COLOR TAPESTRY (Compose 9904-1)	Dunn Pearson Jr.	59	5
59	TOO MUCH PAIN (Malaco 7453)	Little Milton	60	3
60	THE REAL DEAL (London 838 593)	Marvin Sease	DEBUT	
61	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	43	29
62	THREE THE HARD WAY (Atlantic 82082)	Rodney O	62	3
63	LOVE GODDESS (4021)	Lonnie Liston Smith	DEBUT	
64	SEPERATE WAYS (Tabu/Epic 40978)	Mary Davis	64	3
65	CONTROVERSY (Rap A Lot 104)	Willy Dee	65	3
66	BEYOND A DREAM (Island 91319)	By All Means	DEBUT	
67	STONE COLD RHYMIN' (Delicious/Island 91309)(P)	Young M.C.	45	29
68	NEW FUNKY NATION (4th & B'way 4017)	Boo Yaa Tribe	DEBUT	
69	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)(G)	Big Daddy Kane	50	28
70	DON'T SWEAT ME (On Top 9003)	M.C. Shy-D	DEBUT	
71	HIP HOP PRANKSTER (Priority 57117)	Bobby & The Critters	53	4
72	LET ME TAKE YOU TO THE ROCK HOUSE (Effect/Skyywalker 3000)	Tony M.F. Rock	56	9
73	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	57	28
74	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	58	13
75	SPEND THE NIGHT (Warner Bros 25940)	The Isley Brothers Featuring Ronald Isley	61	4

TOP R&B SINGLES

April 21, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Babyface

#1 Debut: Perfect Gentlemen #68


To Watch: Quincy Jones #33

			Total Weeks ▼	Last Week ▼
1	WHIP APPEAL (Solar/Epic 816008)	Babyface	3	9
2	READY OR NOT (Virgin 98995)	After 7	5	11
3	SPREAD MY WINGS (Atlantic 4-88734)	Troop	1	13
4	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	4	12
5	POISON(MCA 53772)	Bell Biv Devoe	11	7
6	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	13	9
7	SHOW ME (Elektra 7-64978)	Howard Hewett	20	8
8	RUB YOU THE RIGHT WAY (MCA 1982)	Johnny Gill	25	6
9	THE HUMPTY DANCE (Tommy Boy 944)	Digital Underground	12	2
10	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	10	11
11	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	2	13
12	ALL OVER YOU (Orpheus/EMI 7277)	Freddie Jackson	18	8
13	SOUL TO SOUL(Mowtown-2023)	Temptations	16	9
14	LOVE IS LIKE A ITCHIN'(Mowtown 8765)	Good Girls	22	9
15	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	15	10
16	SACRED KIND OF LOVE(Columbia 38-73234)	Grover Washington Jr. Feat. Phyllis Hyman	27	7
17	NO MORE TEARS (Mercury 876 367)	Angela Winbush	23	9
16	LOVE YOU HONEY (A&M)	Randy & The Gypsys	29	9
19	FOOTSTEPS IN THE DARK (MCA 53768)	Body	24	9
20	ALRIGHT (A&M SP-18021)	Janet Jackson	45	3
21	GET A LIFE (Virgin 4-9881)	Soul II Soul	41	4
22	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	9	13
23	DO YOU REMEMBER(Island PR3193)	By All Means	34	6
24	HOLD ON (Atlantic 86234)	En Vogue	40	6
25	ALWAYS AND FOREVER (Select 62362)	Whistle	30	6
26	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	Kid N Play	36	5
27	JINGLING BABY (Def Jam/Columbia 44-73147)	L.L. Cool J	33	7
28	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	6	14
29	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	7	12
30	GET UP AND HAVE A GOOD TIME (Profile 7292)	Rob Base	42	5
31	NEVER TOO FAR (EMI 92401)	Dianne Reeves	8	14
32	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	32	10
33	TOMORROW (A BETTER YOU,BETTER ME) (Qwest/Warner Bros. 4-9881)	Quincy Jones Featuring Tevin Campbell	53	3
34	HARD UP (ORPHEUS 72271)	Eric Gable	37	8
35	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	19	13
36	I WANT YOU YOU WANT ME(Elektra 64979-4)	Starpoint	49	7
37	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	17	14
38	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	21	13
39	IT'S TIME (Quest/Warner Bros. 4-19911)	Winans	56	4
40	ESCAPADE (A&M 1490)	Janet Jackson	26	14
41	I WANT TO DO IT GOOD TO YA(A&M SP-17997)	Barry White	43	8
42	SHOWER YOU WITH LOVE (MCA 53697)	George Howard Introducing John Pagano	50	9
43	WHY YOU GET FUNKY ON ME (Mowtown 2036)	Today	52	4
44	MY BABYS HOUSE (Reprise 7-19937)	Micheal Cooper	51	5
45	HERES A TICKET (Crush 866)	Lenny Williams	48	6
46	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	13	12
47	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	31	12
48	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	35	11
49	BLACK MAN (Columbia CSK 73229)	Tashan	54	6
50	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	28	14

			Total Weeks ▼	Last Week ▼
51	AINT NO WOMAN (LIKE THE ONE I GOT)(Arista 9926)	Kashif	55	6
52	SAY U LOVE ME(Reprise 7-19965)	Def Con 4	57	6
53	THE BLUES (Polygram 873995-1)	Tony Toni Tone	60	2
54	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	Shades Of Lace	59	5
55	LIFT EVERY VOICE AND SING (Capitol 4450)	Melba Moore	63	2
56	CRAZY 4 U (Next Plateau JDM50115)	Sybil	64	4
57	SHAKE IT UP (Reprise 4-19963)	Jamaican Boy	69	4
58	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	Phalon	66	6
59	911 IS A JOKE (Def Jam/Columbia 73309)	Public Enemy	65	2
60	PARADISE (Jive/RCA 1341-1-JD)	Ruby Turner	70	3
61	GHETTO HEAVEN (Atlantic4-87997)	Family Stand	71	3
62	HOW' BOUT US (RCA 9163)	Grayson Hugh & Betty Wright	72	3
63	FRIEND OF A FRIEND (EMI 50295)	O'Jays	73	3
64	SWEAT YOU (Def Jam/Columbia 73301)	Newkirk	74	2
65	SIR LANCELOT (Solar/Epic 4-74008)	Calloway	76	3
66	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	38	11
67	ONE GIRL (Geffen 4-19877)	Christopher Williams	67	3
68	OOH LA LA (Columbia 38-73211)	Perfect Gentlemen	DEBUT	
69	HELLO STRANGER (Warlock 078)	She	75	2
70	I WONDER WHO SHE'S LOVIN (Epic ZST73306)	Something Special	DEBUT	
71	RADIO DRIVER (RCA 9172)	Domino Theory	DEBUT	
72	MY HEART BEATS FOR YOU (MCA 53773)	The Newtrons	82	2
73	U CAN'T TOUCH THIS (Capitol 44552)	M.C. Hammer	79	2
74	THE FORMULA (Ruthless/Atlantic 0-96500)	The D.O.C.	84	2
75	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	39	10
76	I CAN'T COMPLAIN (MCA 53774)	Patti Labelle	77	3
77	KISS THOSE LIPS (Columbia 38-73227)	Full Force	87	2
78	VIRGIN GIRL (RCA 9182)	Troy Johnson	78	3
79	MOTHER FUSSING (Rhyme Syndicate/Epic 45298)	Daddy D	80	4
80	GOOD LOVE (MCA 24000)	Klymaxx	DEBUT	
61	IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN) (Lection/Mercury)	Edwin Hawkins	90	2
82	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	44	10
83	ONE OF A KIND(Warner Bros.19910)	The Isley Brothers	46	8
84	NOTHING'S TOO GOOD FOR YOU (Polydor)	Main Ingredient	47	11
85	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	58	12
86	DON'T WANNA FALL IN LOVE (Warner Bros. 7-19933)	Jane Child	DEBUT	
87	BODY TALK (Wing/Polygram 873-599-1)	Sharon Bryant	61	9
88	KEEP IT TOGETHER (Sire/Warner Bros. 7-19986)	Madonna	62	5
89	JUICY GOTCHA CRAZY(Capitol 15510)	Oaktowns 3-5-7	68	7
80	THROUGH THE TEST OF TIME (GRP 3032)	Patti Austin		
91	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	Robbie Mychals	81	4
92	OPPOSITES ATTRACT(Virgin 7-19578)(G)	Paula Abdul	83	19
93	WHERE DO WE GO FROM HERE(Motown 2026)	Stacy Latisaw (With Johnny Gill)	85	17
94	PRECIOUS LOVE(MCA 53790)	Jody Watley	86	8
95	NO MORE LIES (Ruthless Atlantic 7-99149)(G)	Michel'le	88	20
96	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	89	14
97	IT'S GONNA BE ALLRIGHT(Jive 1290)	Ruby Turner	97	19
98	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	Heavy D. & the Boyz	91	14
99	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	92	21
100	JAZZIE'S GROOVE(Virgin 7-99145)	Soul II Soul	93	18

COCINANDO

BY TONY SABOURNIN

NESTOR TORRES II HAS DEMONSTRATED A VERY successful resilience against adverse circumstances, namely his choices of instrument (the flute, one of the hardest instruments to master), musical style (jazz, whose radio numbers diminish as you read this sentence), and career (disappointments for musicians are more common than radiation at Chernobyl). He is also one act you shouldn't miss when in Miami.

Those of us who remember him from the long-gone Soundscape's latin-jazz Tuesdays were initially impressed by his sensual performing style as well as his multi-faceted adaptability in straight-ahead *conjunto*, the latin-jazz hybrid, or even when simply blowing support for a poet's verses. He had been academically sculpted at Berklee School of Music, Puerto Rico's Interamericana School, Boston's New England Conservatory and Mannes College of Music. However, his father, Nestor Torres, Sr. (one of the funkiest New York club keyboardist/vibists, TV network cameraman and frequent collaborator in his son's projects), attributes Nestor Jr.'s peculiar phrasing style to his studies with the late New York Philharmonic flutist John Wummer.

After honing improvisational nuances with the late teacher Alberto Socarras, and recording four albums on his own as well as with Tipica Ideal, Conjunto Libre and Orquesta Novel, Torres followed Hansel & Raul down to Miami upon their secession from Charanga 76. It seemed the right thing to do for the '80s, as charanga was experiencing a gradual and unperturbed death everywhere else. Except that once in Sunshine City, Torres decided the burgeoning "Miami sound," an artsy-fancy deco-spirited *espiritu* permeating all media, also had a place within his brand of jazz. Within two years Torres became the darling of audiences' adulation in Miami, a cariño usually reserved for fair-skinned Cuban singers.

One appearance on NBC's *Today Show*, and, *presto*, here comes PolyGram's Verve Forecast label with a recording contract. The debut album, *Morning Ride*, sold and ranked respectably enough to guarantee him another shot at the studio. Moreover, sources inside VF swear that Torres' crossover potential is projected at the Kenny G level, whatever that may mean.

Then, there was a recent performance in Boca Raton, per capita one of Florida's wealthiest perimeters, with a population whiter than *arroz blanco*. During the performance, Nestor Torres transformed songs that limped all through *Morning Ride* into frenzy-inducing performances through the ingenious changes in tempos and modulations, anchoring a line on one of his band's instruments, crescendoing to a deliciously controlled polyphonic chaos. Then, without fail, Torres swung the music into dancing gear, leading the charge, jumping and bounding across the stage, as if Hamlin's Pied Piper had absorbed Luis Maquina's mambo skills.

But let sin not be cast. He often and richly drew from his Latin background. When he did, the audience responded in loud unison with standing ovation after standing ovation—even after two encores—indicating to the world that good music transcends programming segregations and social perceptions.

For this, and the extensive accomplishments achieved in less than eight years in a quiet, consistent and dignified manner, Nestor Torres (who still hasn't reached his thirties) is the unanimous choice for the Third Keko Jones Awards 1990.

With a forthcoming, cycle-closing performance at his native Mayaguez, in a double-bill with *compueblano* flutist Dave Valentin (a fellow Libre alumnus, to whom he's frequently compared by the general public), this KJA carries an implicit subtext. "I wish to live long enough to hear Nestor Torres' live performance bottled into an album form." What about making this forecast, Verve?

***COCINANDO'S* HEARTIEST GET-WELL WISHES** to vocalist **Rocky Hernandez**, who is sailing through stable condition at Temple, Texas' Scott and White Memorial Hospital after an eleven-hour surgery for a brain aneurysm. Brother to *onda* legend Little Joe, Rocky—another true and blue *buena gente*—has been for years an integral part of La Familia, where he's one of the featured attractions, with a cadre of followers different and separate from his brother's. Enquiry calls as to Rocky's health are being handled by La Familia Enterprises.

THOSE OUT THERE WHO AGREE THAT ALBA EAGAN, TH/Rodven's MVP (Most Versatile Persona), is a beautiful bundle of fun ought to drop her a card or a call, as she is recovering from recent minor surgery. *Cuidate, Albita*, because there are only a few good ones left. You are one of them.

SALPICOS Y MORDISCOS: Rap on this: Those of you who lack retention / or haven't paid attention / 'cause you've been on detention / or don't have no perception / know Mercado's column was no exception / to leave bits and pieces out of its rotation... (Stop *el* rap now). One unincluded item deals with hearthrob **Luis Miguel**'s announced New York debut with his show *Looking for a Woman*, a May 5 Ralph Mercado/Henry Cardenas production at the Palladium. Various sources confirm the origin of this event's cancellation as Luis Miguel's manager, who didn't deem the Palladium a worthy site for his artist. I say that if it was truly the reason to abolish the engagement, it was a big, big mistake... The second is the film production that took place on the RMM All-Stars event at the Ritz on April 14, prepped in such secret, quick and expedient fashion that it even went unnoticed by our most vigilant SyM eyes. The house bet here is that Mercado will eventually put together enough footage to release a musical documentary very similar to Fania's legendary *Our Latin Thing*... The most *picante* involves America's favorite TV doctor/dad, **Bill Cosby**, who has been granted *carte blanche* by Verve Forecast for his own jazz productions. It seems Dr. William, one of **Celia Cruz**'s most ravenous admirers, wanted to use the chanteuse extraordinaire (arguably RMM's top priority artist) for his next album. It never happenned. Why? Because Dean Mercado vetoed the project, claiming that the melody line of the song chosen by Cosby for Celia was not "appropriate enough." Only in America *damas y caballeros*. Only in America.

TEXAS LATIN LPs

April 21, 1990 The square bullet indicates strong upward chart movement

1	NO TE OLVIDARE (Capitol-EMI/Latin)	MAZZ
2	WORLD BEAT (CBS Discos)	KAOMA
3	SONRIE (CBS Discos)	ROBERTO CARLOS
4	THE CHI-TOWN BOYS ARE BACK (Freddy)	LA SOMBRA
5	A TODO GALOPE (Fonovisa)	BRONCO
6	TRISTES RECUERDOS (Freddie)	RAMON AYALA
7	EXPLOSIVE (Cara)	LA MAFIA
8	QUIERO AMANECER CON ALGUIEN (CEL)	DANIELA ROMO
9	EMILIO NAVAIRA AND THE RIO BAND (Cara)	E. NAVAIRA
10	ENTER THE FUTURE (CBS Discos)	LA MAFIA

CHICAGO LATIN LPs

April 21, 1990 The square bullet indicates strong upward chart movement

1	WORLD BEAT (CBS Discos)	KAOMA
2	UN GOLPE MAS (Fonovisa)	BRONCO
3	A TODO GALOPE (Fonovisa)	BRONCO
4	SONRIE (CBS Discos)	ROBERTO CARLOS
5	LOS FLAMERS (RCA)	LOS FLAMERS
6	NO TE OLVIDARE (Capitol-EMI/Latin)	MAZZ
7	EN MIL PEDAZOS (DLB)	LOS INVASORES DE NUEVA LEON
8	12 INOLVIDABLES (Globo)	LOS IRACUNDOS
9	CON EL MARIACHI VARGAS (PolyGram Latino)	J.L. RODRIGUEZ
10	AL OTRO LADO DEL SOL (TH/Mex)	LOS TEMERARIOS

LONG ON GOSPEL

BY **BOB LONG**

THIS WEEK'S GUEST COLUMNIST *is* ***Hilary Clay Hicks****, a writer, editor and marketing consultant to several important music corporations and other clients.*

NICHOLAS IS MORE THAN MUSIC: "We try to tie each song to statements, thoughts or events that can have special significance to individuals," says **Philip Nicholas**, who, along with his wife **Brenda**, make up the gospel duo **Nicholas.** "When we call our new A&M/Word release on Command Records *More Than Music*, we're saying that it's food for the soul as well as a collection of songs."

The new album includes several contemporary gospel songs that broaden Nicholas' appeal to many audiences; plus a traditional quartet number, "By and By"; songs with a choir, "Diamonds" and Bill Gaither's standard "He Touched Me"; "Holy Spirit," a ballad that is being favorably compared to Nicholas' classic "Gods' Woman"; and their new Christian love song, entitled "I Do."

Nicholas is both a pioneer of Christian love songs (with themes about marriage relationships) and of youth-oriented contemporary gospel numbers that capture the attention by dealing with current issues. "The song called 'Excuse Me' is a humorous song about a sports fanatic." says Philip. "It's just one more of the reasons why this album is appropriately titled *More Than Music.*

"*More Than Music* features many styles," says Phil. "It mirrors the many styles of Black music today, which are all descendents of the spiritual music that our people originated. There are a lot of things on this new album that recall this heritage. The way in which we talk spiritual wisdom during the songs is reminiscent of the early slavery days when they would tell stories through the music. It's sort of like rap, and speaks loud and clear to the young people."

This is Nicholas' sixth release in a string of albums that have garnered significant awards and honors, including Grammy, Dove and Stellar award nominations, as well as a Golden Note Award in Canada for Best Foreign Recording for their previous release, *A Love Like This.*

"We've been at this thing for many years," says Philip. "But now we're reaching a new peak with the A&M/Word arrangement. The signing of this deal is a further indication that the cultural music of Black America [gospel] is now considered a commercial commodity by the music industry."

The Nicholases are known as the musical "Sweethearts of Gospel," famed for singing gospel love songs that speak of their relationship together in the Lord. "We try to let our relationship display itself in the music," says Brenda Nicholas. "It is very important to us that we are reaching the people. We want to help couples who are having trouble making their relationship work. We encourage them to communicate and talk about the problems and find solutions, which in turn will be a blessing to their whole family.

"We hope the song 'I Do' will help them remember their wedding vows and what it was like when they first got married, re-finding that special spark that they started out with, yet having God in the center of their lives. Memories help a marriage last. A special song can build and strengthen any relationship.

"'I Do' is also for singles. Hopefully this song will wake somebody up about the nature of the marriage commitment. Nearly everybody can come close to reciting the words to the wedding vows, but how many of us have ever taken the time to really listen to them? The wedding vows being repeated at the end of the song may help to drive home exactly what marriage is. It's a lasting commitment made up of unwavering love and complete trust. It's a very serious thing that you can't step in and out of easily and part friends. The main ingredient to building a strong marriage is having God in the center of it."

Nicholas' records were among the first gospel albums to feature lush strings and horn instrumentation, beginning in 1981. *Nicholas Live in Memphis* is currently on the national charts. A video by the same name is also doing extremely well. *More Than Music* is also racing up the national charts and is receiving lots of exposure around the country. It is destined to become a top-five project for this lovely and most talented couple.

BLACK GOSPEL ALBUMS

April 21, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	27
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	25
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	16
4	WAIT ON HIM (Tyscot 89415)	New Life Community Choir (Featuring John P.Kee)	5	9
5	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	4	9
6	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Artist for Christ	7	22
7	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	6	9
8	HE'S WORTHY (Savoy 14797)	Dr.Jonathan Greer/Cathedral of Faith Choir	8	9
9	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	13	22
10	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504)	Ron Winans	16	5
11	WONDERFUL (Light 7115720215)	Bo Williams	9	27
12	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	10	22
13	CANT YOU SEE... (Atlanta International 10149)	Rev. Barnes & Co./Debra & Geraldine Barnes	22	3
14	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	11	27
15	HOLD BACK THE NIGHT (Sound Of Gospel 178)	Rev.Nicks/St. James Baptist Church Choir	33	5
16	BREATHE ON ME (Savoy 7097)	James Cleveland	12	22
17	WORTH THE WAIT (Light 72029)	Futrel	14	8
18	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	15	9
19	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	17	27
20	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	20	27
21	HEAVEN (Sparrow SPR 1169)	B.B.& C.C.Winans	39	27
22	TIME WINDING UP (Sound Of Gospel 182)	Jerry Q. Parries & The Christian Family Choir	18	8
23	TOTAL VICTORY (Light 7115720207)	Vicki Winans	19	27
25	IN WORSHIP (Sound Of Gospel 190)	The New Jerusalem Baptist Choir	34	3
26	I'M YOURS LORD (Malaco 4439)	The Gospel Keynotes	21	5
26	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	23	8
27	HEROS (Light 7115720231)	N.J. Mass Choir	24	27
28	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	25	27
29	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	29	8
30	SIMPLY DARIUS (Sound Of Gospel 185)	Darius Brooks	DEBUT	
31	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	26	27
32	WE CAN MAKE A DIFFERENCE (Lection/Polygram 841 810)	Witness	DEBUT	
33	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	27	27
34	IN JESUS CHRIST I HAVE EVERYTHING I NEED (Sound Of Gospel 183)	Donald Vails Choraleers	DEBUT	
35	LIVE AT CARNEGIE HALL (Sparrow 7501)	The Winans	DEBUT	
36	FLOWING (Malaco 4434)	Truthettes	28	27
37	FACE TO FACE (Lection/Polygram 841 811)	Edwins Hawkins	DEBUT	
38	MORE THAN MUSIC (Command/Word 80606)	Nicholas	DEBUT	
39	THE RICKY GRUNDY CHORALE (Sparrow 1222)	The Ricky Grundy Chorale	30	3
40	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	31	27

TOP 200 ALBUMS

April 21, 1990
The square bullet indicates strong upward chart movement

(G) = GOLD (RIAA) Certified)
(P) = PLATINUM (RIAA) Certified)

#1 Debut: Heart #94

Total Weeks ▼
Last Week ▼

1	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	BONNIE RAITT	1	55
2	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	PAULA ABDUL	2	73
3	SOUL PROVIDER (Columbia 45012)CBS(P)	MICHAEL BOLTON	4	39
4	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	JANET JACKSON	3	29
5	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)	SINEAD O'CONNER	19	3
6	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	5	13
7	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	PHIL COLLINS	6	21
8	PUMP (Geffen GHS 24254)WEA 8.98(P2)	AEROSMITH	8	30
9	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	M.C. HAMMER	11	6
10	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	TECHNOTRONIC	9	18
11	COSMIC THING (Reprise 25854)WEA 8.98(P)	B-52'S	7	41
12	VIOLATER (Sire/Reprise 26081)	DEPECHE MODE	32	3
13	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)	LINDA RONDSTADT (Featuring Aaron Neville)	10	26
14	AFFECTION (Arista 8554)	LISA STANSFIELD	15	6
15	BACK ON THE BLOCK (Qwest/Warner Bros26020)WEA8.98(P)	QUINCY JONES	13	20
16	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	MILLI VANILLI	12	57
17	MANIC NIRVANA (Atlantic 91336)	ROBERT PLANT	35	3
18	TENDER LOVER (Solar 45288)CBS(P)	BABYFACE	23	39
19	BLUE SKY MINING (Columbia 45398)	MIDNIGHT OIL	20	5
20	KENNY G LIVE (Arista 8613)BMG 8.98(G)	KENNY G	18	20
21	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	TOM PETTY	16	50
22	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	MOTLEY CRUE	17	31
23	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	DON HENLEY	21	41
24	STORMFRONT (Columbia 44366)CBS(P2)	BILLY JOEL	14	25
25	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	TAYLOR DAYNE	25	23
26	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	22	8
27	POISON (MCA 6387)	BELL BIV DeVOE	66	2
28	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	YOUNG M.C.	28	31
29	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)	ROD STEWART	37	4
30	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	ERIC CLAPTON	29	22
31	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	31	14
32	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	ROXETTE	27	53
33	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	30	18
34	CUTS BOTH WAYS (Epic 45217)CBS(P)	GLORIA ESTEFAN	33	39
35	THE BEST OF LUTHER(Epic 45320-EK45423)CBS(P)	LUTHER VANDROSS	33	25
36	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	24	66
37	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	45	9
38	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	BOBBY BROWN	26	21
39	SKID ROW (Atlantic 81936)WEA 8.98(P3)	SKID ROW	38	63
40	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	TOMMY PAGE	47	4
41	WORLD BEAT (Epic 46010)CBS(G)	KAOMA	36	13
42	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	WHITESNAKE	39	22
43	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	43	86
44	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	RICHARD MARX	41	49
45	THE CAUTION HORSES (RCA 2058)	COWBOY JUNKIES	50	4
46	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	39	24
47	DEEP (Beggar's Banquet 9877-1-H)BMG 9.98	PETER MURPHY	98	11
48	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	ELTON JOHN	42	32
49	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	SOUL II SOUL	44	42

Total Weeks ▼
Last Week ▼

50	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	46	40
51	JANE CHILD (Warner Bros. 25858)WEA 9.98	JANE CHILD	51	7
52	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	49	25
53	HEART OF STONE (Geffen 24239)WEA 8.98(P)	CHER	53	40
54	CHANGESBOWIE (Rykodisc RALP 0171)	DAVID BOWIE	108	2
55	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)	THE NOTTING HILLBILLIES	60	5
56	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	125	2
57	KID 'N PLAY'S FUN HOUSE (Select 21638)	KID 'N PLAY	61	3
58	HOT IN THE SHADE (PolyGram 838 913)POL(G)	KISS	52	25
59	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	TESLA	48	25
60	BLACK'S MAGIC (Next Plateau PL1019)	SALT -N- PEPA	156	2
61	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	SOUNDTRACK	58	18
62	DAMN YANKEES (Warner Bros. 26159)	DAMN YANKEES	91	4
63	AFTER 7 (Virgin 91061)	AFTER 7	82	22
64	GOLDEN AFTERNOON FIX (Arista 8579)	THE CHURCH	65	4
65	MY ROMANCE (Arista 8582)	CARLY SIMON	70	3
66	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	54	12
67	FREEDOM (Reprise 25899)WEA 8.98(G)	NEIL YOUNG	55	27
68	STEEL WHEELS (Columbia 45333)CBS(P2)	THE ROLLING STONES	56	32
69	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	80	22
70	STAY WITH ME (Columbia 44367)CBS(G)	REGINA BELLE	71	33
71	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)	JIVE BUNNY & THE MIXMASTERS	57	17
72	HIT LIST (Epic 45473)CBS	JOAN JETT	59	11
73	HIGHWAY MAN 2 (Columbia/CBS 45240)	WILLIE,WAYLON,JOHNNY & CRIS	78	5
74	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT	113	2
75	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)	FINE YOUNG CANNIBALS	62	59
76	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	63	8
77	PRESTO (Atlantic)WEA 8.98(G)	RUSH	64	21
78	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	79	6
79	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	115	2
80	MANNERS & PHYSIQUE (MCA 6315)	ADAM ANT	92	7
81	THE SEEDS OF LOVE (Fontana 838730)POL(P)	TEARS FOR FEARS	67	29
82	THE LANGUAGE OF LIFE (Atlantic 82057)	EVERYTHING BUT THE GIRL	90	5
83	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	SCORPIONS	68	21
84	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	69	37
85	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	WARRANT	72	62
86	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	73	18
87	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	74	9
88	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	75	26
89	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	123	2
90	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCY HEAD HUNTERS	76	18
91	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	77	10
92	BIG TYME (MCA 42302)MCA 8.98(P)	HEAVY D. & THE BOYZ	81	43
93	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d.lang	83	46
94	BRIGADE (Capitol 91820)	HEART	DEBUT	
95	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G)	PAUL McCARTNEY	84	45
96	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G)	CHICAGO	85	19
97	DARK AT THE END OF THE TUNNEL (MCA 6365)	OINGO BOINGO	86	6
98	ROAD TO HELL (Geffen GHS 24276)	CHRIS REA	100	5
99	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	116	28
100	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)	JOE SATRIANI	101	23
101	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	87	10
102	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	88	30
103	THE INCREDIBLE BASE (Profile 1285)IND 8.98(G)	ROB BASE	89	19
104	WILSON PHILLIPS (SBK 93745)	WILSON PHILLIPS	DEBUT	
105	HERE IN THE REAL WORLD (Elektra 8623)	ALAN JACKSON	114	3
106	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	110	10
107	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	93	9
108	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	109	9
109	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	140	3

Total Weeks ▼
Last Week ▼

110	UP TO NO GOOD (MCA 6349)	PETER WOLF	112	3
111	THE DAY THE LAUGHTER DIED (Geffen 24287)	ANDREW DICE CLAY	DEBUT	
112	CARVED IN THE SAND (Mercury 842 251)	THE MISSION U.K.	111	5
113	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	94	23
114	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	128	3
115	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	95	9
116	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	MADONNA	96	55
117	LEATHER BOYZ WITH ELECTRIC TOYZ (MCA 6341)	PRETTY BOY FLOYD	RE-ENTRY	
118	FLOOD (Elektra 60907)WEA B.98	THEY MIGHT BE GIANTS	97	12
119	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	130	4
120	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	99	26
121	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	102	17
122	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	103	13
123	LABOUR OF LOVE II (Virgin 91324)	UB40	104	13
124	PERSONAL (MCA 6335)	GEORGE HOWARD	142	4
125	LOVE IS GONNA GETCHA (GRP 9603)	PATTI AUSTIN	DEBUT	
126	CROSSROADS (Elektra 60BBB)WEA B.98(P)	TRACY CHAPMAN	105	27
127	WILLOW IN THE WIND (Mercury B36 9501)	KATHY MATTEA	106	7
128	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	135	2
129	HOUSEPARTY (Mowtown 6296)	SOUNDTRACK	158	2
130	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	107	21
131	HAPPINESS (Atlantic 82047)	THE BELOVED	DEBUT	
132	THREE THE HARD WAY (Atlantic B20B2)	RHODNEY O	133	3
133	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	194	21
134	TRASH (Epic 45137)CBS(P)	ALICE COOPER	117	37
135	PAWNS IN THE GAME (Skyywalker XR111)	PROFESSER GRIFF AND THE ASIATIC DISCIPLES	149	3
136	BAD ENGLISH (Epic OE 450B3)CBS(P)	BAD ENGLISH	118	41
137	GREATEST HITS...SOUND OF MONEY (Columbia OC 453B1)CBS	EDDIE MONEY	119	18
138	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.9B	LORRIE MORGAN	120	12
139	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS(G)	BONHAM	121	29
140	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	122	5
141	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	124	26
142	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2)	NEW KIDS ON THE BLOCK	126	28
143	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	127	13
144	CLOSER TO THE FLAME (Capitol 90372)	DAVE EDMUNDS	144	4
145	THE LEADER OF THE BANNED (Warner Bros. 26073)	SAM KINISON	DEBUT	
146	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	129	25
147	MIKI HOWARD (Atlantic 82024)Atl 9.98	MIKI HOWARD	131	7
148	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P)	EAZY-E	150	75
149	THIS SHOULD MOVE YA (Capitol 91119)	MANTRONIX	152	5
150	THE REAL THING (Slash/Reprise 2587B/Warner Bros.)WEA	FAITH NO MORE	171	8
151	SLAVE TO THE THRILL (Enigma/Capitol 73577)	HURRICAN	DEBUT	
152	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	132	11
153	AND IN THIS CORNER... (Jive 1188)BMG 8.98(G)	D.J. JAZZY JEFF & THE FRESH PRINCE	134	23
154	ANIMAL LOGIC (I.R.S B2020)MCA 9.98	ANIMAL LOGIC	136	12
155	TAKING ON THE WORLD (A&M SP5285)	GUN	155	3
156	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	N.W.A.	137	60
157	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	138	33
158	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS(G)	BARBARA STREISAND	139	27
159	WE TOO ARE ONE (Arista B606)BMG 8.98	EURYTHMICS	141	30
160	XYZ (Enigma 73525)CEMA 9.98	XYZ	178	7
161	TRAVEL-LOG (Silvertone/RCA 1306)	J.J. CALE	143	5
162	JOIN TOGETHER (MCA 19501)	THE WHO	DEBUT	
163	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98(P)	M.C. HAMMER	145	78
164	RUNAWAY HORSES (MCA 6339)MCA B.98(G)	BELINDA CARLISLE	146	26
165	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	165	9
166	THE INNOCENCE MISSION (A&M SP 5274)	THE INNOCENCE MISSION	166	4
167	PHANTOM OF THE OPERA (Polydor B31 273-1)POL(P)	ORIGINAL LONDON CAST	147	38
168	PARADISE (RCA 1298-I-J)	RUBY TURNER	168	3

Total Weeks ▼
Last Week ▼

169	ORIGINAL LONDON CAST (Geffen GHS 23271)	MISS SAIGON	148	5
170	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	151	27
171	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	153	10
172	THE FRONT (Columbia 45260)CBS	THE FRONT	154	8
173	WAKING HOURS (A&M 5287)	DEL AMITRI	180	2
174	EVERY DOG HAS ITS DAY (Geffen GHS24270)	SALTY DOG	189	2
175	HIGH WIRE (Elektra 60902)	ERNIE ISLEY	179	3
176	THE LION AND THE COBRA (Ensign/Chrysalis 21612)	SINEAD O'CONNER	RE-ENTRY	
177	PARTY OF ONE (Reprise 26132)	NICK LOWE	185	2
178	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	157	11
179	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	159	9
180	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-259B7)WEA B.98(G)	ROD STEWART	160	20
181	LOVE,SMOKEY (Mowtown 628B)	SMOKEY ROBINSON	161	5
182	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)	BOBBY BROWN	162	93
183	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	163	12
184	HOME (MCA 6312)(G)	STEPHANIE MILLS	164	4
185	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	167	19
186	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	169	20
187	FLYING COWBOYS (Geffen 24246)WEA B.98	RICKIE LEE JONES	170	28
188	BRAVE AND CRAZY (Island 91285)WEA 8.98(G)	MELISSA ETHRIDGE	172	29
189	APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8)	GUNS N' ROSES	173	138
190	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA B.98(G)	THE D.O.C.	174	37
191	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98(G)	BIG DADDY KANE	175	29
192	BLOW MY FUSE (Atlantic B1877)WEA 8.98(G)	KIX	176	29
193	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire/Warner Bros. 2602B)WEA	ICE-T	177	26
194	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	181	12
195	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	182	49
196	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	183	21
197	WHAT YOU DON'T KNOW (Arista)BMG 8.98(G)	EXPOSE	184	43
198	LEGACY (RCA 9694-1-R)BMG 8.98(G)	POCO	186	31
199	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	187	18
200	KILLIN' TIME (RCA 966B)BMG B.98(P)	CLINT BLACK	188	47

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

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POP REVIEWS

ALBUMS

ROBERT PLANT: *Manic Nirvana* (Esparanza/Atlantic 7 91336-4)

Pursuing a solo career after Led Zeppelin's demise, Robert Plant could have exploited Zep's legacy by embracing an abundance of Zep-derived heavy metal, but instead has had the artistic vision to record a lot of un-Zep-ish material. Although it contains no outright metal, *Manic Nirvana* is more consistently rockin' than Plant's previous solo projects. Guitar-powered rockers like "Hurting Kind (I've Got My Eyes on You)" and "Nirvana" are plentiful, although Plant is equally engaging on the eerie "Anniversary," the haunting "I Cried" and "Liars Dance," a moody piece with some bluesy acoustic-guitar work. Still, it would be nice to hear Plant belt out some sledgehammer metal again—something that one hopes will come our way in the future. **(Alex Henderson)**

SAVAGE REPUBLIC: *Customs* (Nate Starkman & Son #71)

RED TEMPLE SPIRITS: *"If tommorrow I were leaving for Lhasa, I wouldn't stay a minute more..."* (Nate Starkman & Son #75)

Los Angeles has long been a major paisley park of psychedelic music, both in its original incarnation during the mid to late '60s, and the neo/retrospective version that rose to prominence in the early '80s. However, these two new releases on the Nate Starkman & Son label prove that the parameters of psychedelia and experimental music are being stretched into an entirely new direction, and that the surface is just now being scratched.

Savage Republic have actually been exploring uncharted territory for almost a decade. Despite the band's ever-revolving ensemble of musicians, they've managed to continually create music that is both on-the-fringe and challenging. Using open-tuned guitars as their weapon of choice, Savage Republic interweave sheets of sound that oscillate between strident atonalities and beautiful harmonic overtones. Their latest release, *Customs*, was recorded in Greece, where the band has consistently maintained a loyal following. The title is in reference to the government there imposing a spurious law on the band and impounding their equipment, resulting in a fine of "10,000 drachmas." However, they somehow prevailed through the trying circumstances and managed to create a fantastic LP. All eight cuts feature an incredible sonic orchestration that alludes to both Indian scales and Glenn Branca-type crescendos. Unfortunately, *Customs* marks the end of Savage Republic: founding member Jackson Del Ray is currently at work on a new project called *The Wicker Man*, while the remaining members are pursuing musical goals under a different name.

The Red Temple Spirits are unique in that they draw inspiration from the primitive cultures of Tibetans and Native American Indians. Vocalist William Faircloth leads the listener through a tangle of mystical themes that dovetail perfectly with the tribal percussion, and creates an eerie quality that recalls the Cure, circa *Pornography*. The bands lay down ethereal layers of guitar and skillfully build up to moments of extreme tension. Their live shows border on that of the art-rock sort; detailed stage decor and replication of ancient rituals are not out of the question. While some may write this off as total pretense, it's actually just multi-media *performance*. The Red Temple Spirits are an amazing amalgation of progressive music and philosophy, and one of the more challenging bands on the alternative horizon. **(Robb Moore)**

GALAXIE 500: *Blue Thunder* (Rough Trade T246)

Galaxie 500 are ample proof that music trends are cyclical, for their return to bare-bones minimalism recalls the simplicity of the Velvet Underground. The results are so stark that the cavernous empty space around them actually becomes part of the picture.

The focal point of this EP is "Blue Thunder," a track found on their current release, *On Fire*. However, the version here features occasional blasts of Contortions-style saxophone. Also included is a cover of Joy Division's "Ceremony," a staple encore of their live shows for quite a while. The remaining cuts follow in a similar vein, complete with eerie lulls that punctuate the songs much like Big Star's *Sister Lovers* LP. By slowing matters down to a trickle, Galaxie 500 unleash a morosely dark, glorious noise that at the same time allows every nuance of their music to be held up to the light. **(RM)**

LINEAR: *Linear* (Atlantic 7 82090-2)

A scruffed-up, grittier New Kids on the Block who are already scoring chart and radio triumph with the single, "Sending All My Love" (available in both the original and 1990 Club mixes on the CD). This is basically a romp through solid pop that covers dance and light-rock bases without actually falling into the bubblegum trap of the above-mentioned Boston quints. Full of potential follow-up hits. Easily digested. **(Ernest Hardy)**

IMITATION LIFE: *Ice Cubes and Sugar* (Veebl 50)

Finally...the domestic release of Imitation Life's French/New Rose album from 1986. However, *Ice Cubes and Sugar* is not just a reissue, but a completely remixed LP with additional cuts and new album packaging. The band is the brainchild of singer/guitarist Alan Berman, who seems to take some of his cues from the Young Rascals (hence the fab cover of "Come on Up"). Berman and the Chitwood brothers are talented musicians, but the album doesn't suffer from the help of some friends. Three-fourths of the Plimsouls appear on the the Arthur Lee-inspired "I'll Come Back for You," and both Ethan James and Mars "Born to Be Wild" Bonfire add some keyboard flourishes. It's also worth mentioning that the band has included a re-recording of their "When She Says Yes"/"Without a Cause" 45 from 1984, and "Hey Buddy," the only track on the *Every Day is a Holly Day* not penned by Holly himself. Frank Beeson's production is complementary and concise, and helps to make this a masterful blend of Stax/Volt R&B, '60s garage rock, and California surf-pop. But the title really tells it all—*Ice Cubes and Sugar* is sweet summer pop that's cooler than the other side of the pillow. **(RM)**

RAINDOGS: *Lost Souls* (Atco 7 91297-4)

Fiddles and mandolins aren't exactly prominent instruments in rock. But they're a main ingredient on *Lost Souls*—an album that, like John Cougar Mellencamp's *The Lonesome Jubilee*, proves that rock can benefit greatly from such experimentation. Johnny Cunningham's use of the fiddle and the mandolin is an integral part of the Raindogs' sounds, and interacts quite well with Mark Cutler's lead vocals, Emerson Torrey's lead guitar, Darren Hill's bass and James G. Reilly's drums. *Lost Souls*, the Raindogs' first album, ranges from gritty rockers like "The Higher Road" and "May Your Heart Keep Beating" to the somewhat melancholy mid-tempo items "Phantom Flame" and "Under the Rainbow." Although hints of Mellencamp and Tom Petty can be heard on this striking debut album, the Raindogs are clearly a band with an agenda of its own. **(AH)**

LAURA BRANIGAN: *Laura Branigan* (Atlantic 7 82086-1)

For her new album, Branigan rolled out some heavyweight producers (Richard Perry, Peter Wolf, Peter Bunetta) who are known for delivering the goods. Always one of the more dramatic vocalists around, Branigan's problem has been erratic material. This is one of the most solid efforts she has yet produced, ranging from the ballads for which she's known to a more conscious effort to court the dance crowd (as with the new single, "Moonlight on Water"). Features a cover of the disco classic, "Turn the Beat Around."

TOP 100 SINGLES

April 21, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Tommy Page

#1 Debut: Perfect Gentlemen #53

To Watch: Janet Jackson #28

			Total Weeks ▼	Last Week ▼
1	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)	Tommy Page	2	9
2	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)	Jane Child	6	11
3	NOTHING COMPARES TO YOU (Chrysalis 23488)	Sinead O'Conner	7	5
4	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	3	12
5	I WANNA BE RICH (Solar 74005)	Calloway	11	9
6	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	1	13
7	HERE AND NOW (Epic 34-73029)	Luther Vandross	8	14
8	FOREVER (Mercury/PolyGram 876 716)	Kiss	10	12
9	BLACK VELVET (Atlantic 4-88742)	Allanah Myles	5	17
10	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	9	11
11	HOW CAN WE BE LOVERS (Columbia 38T73257)	Micheal Bolton	15	8
12	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)	Phil Collins	4	11
13	WITHOUT YOU (Elektra 64985)	Motley Crue	16	9
14	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	13	13
15	HEARTBEAT (Vendetta 1473)	Seduction	17	8
16	WHAT IT TAKES (Geffen 19944)	Aerosmith	20	6
17	WHIP APPEAL (Solar 4-74007)	Babyface	18	8
18	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt	12	13
19	HEART OF STONE (Geffen 4-19953)	Cher	21	9
20	SENDING ALL MY LOVE (Atlantic 4-87961)	Linear	26	8
21	THE HEART OF THE MATTER (Geffen 4-19898)	Don Henley	25	9
22	LOVE CHILD (Atco PRCD 3242)	Sweet Sensation	30	6
23	ALL I WANNA DO (Capitol 44507)	Heart	40	4
24	IF U WERE MINE (Enigma 75051)	U-Krew	24	12
25	ESCAPADE (A&M 1490)	Janet Jackson	14	13
26	KEEP IT TOGETHER (Sire 7-19986)	Madonna	19	12
27	HOLD ON (SBK 07322)	Wilson Phillips	32	5
28	ALRIGHT (A&M SP-18021)	Janet Jackson	44	3
29	ROOM AT THE TOP (MCA 6315)	Adam Ant	33	7
30	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)	Quincy Jones	35	6
31	THIS OLD HEART OF MINE (Warner Bros.)	Rod Stewart	37	5
32	THE HUMPTY DANCE (Tommy Boy 7944)	Digital Underground	43	5
33	ROAM (Reprise/Warner Bros. 4/7-22667)	B52's	22	18
34	NO MYTH (RCA 9111)	Michael Penn	23	14
35	VOGUE (Sire/Warner Bros. 0-21513)	Madonna	42	2
36	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	27	14
37	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista)	Expose	47	4
38	SACRIFICE (MCA 53750)	Elton John	28	13
39	C'MON & GET MY LOVE (Polydor FFRR 886)	D-Mob Introducing Cathey Dennis	29	17
40	POISON (MCA 53772)	Bell Biv DeVoe	53	2
41	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	31	20
42	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	34	13
43	WILD WOMEN DO (EMI 4JM-50275)	Natalie Cole	36	9
44	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)	Roxette	49	3
45	MAKE IT LIKE IT WAS (Columbia 38-73201)	Regina Belle	48	8
46	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	50	6
47	BLUE SKY MINE (Columbia 38T-73250)	Midnight Oil	38	9
48	HURTING KIND (Atlantic 4-98985)	Robert Plant	51	5
49	SAVE ME (Warner Bros. 19866)	Fleetwood Mac	52	3
50	HOUSE OF PAIN (Elektra 7-64995)	Faster Pussycat	58	8
51	TRUE BLUE LOVE (Atlantic 7-88768)	Lou Gramm	39	9

			Total Weeks ▼	Last Week ▼
52	ENJOY THE SILENCE (Sire/Reprise 0-21490)	Depeche Mode	62	2
53	OOH LA LA (I CAN'T GET OVER YOU) (Columbia 38-73211)	Perfect Gentleman	DEBUT	
54	LITTLE BIT OF LOVE (EMI 50239)	Cory Hart	54	6
55	DEAD BEAT CLUB (Reprise 19938)	B-52's	DEBUT	
56	OYE MI CANTO (Epic 73269)	Gloria Estefan	56	3
57	THE WAY IT IS (Geffen 4-19948)	Tesla	57	6
58	I'LL SEE YOU IN MY DREAMS (A&M 1495)	Giant	61	4
59	BABY, IT'S ALRIGHT (Warner Bros. 4-19869)	Jude Cole	68	2
60	CRUISING FOR A BRUISING (Epic 34-73239)	Basia	70	2
61	HOW'BOUT US (RCA 9163-2)	Grayson Hugh	59	4
62	DRAG MY BAD NAME DOWN (Columbia 73243)	4 Of Us	DEBUT	
63	HEAVEN IS A FOUR LETTER WORD (Epic 73307)	Bad English	66	3
64	YOU CANT TOUCH THIS (Capitol 44552)	M.C. Hammer	64	3
65	READY OR NOT (Virgin 7-98995)	After 7	80	3
66	GETTING AWAY WITH IT (Warner Bros. 4-19880)	Electronic	75	3
67	CUTS YOU UP (Beggars Banquet/RCA 9140)	Peter Murphy	72	4
68	ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)	The Cover Girls	85	2
69	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	69	19
70	MOONLIGHT ON WATER (Atlantic 4-87969)	Laura Branigan	79	3
71	PRICE OF LOVE (Epic 34-73094)	Bad English	41	18
72	ALWAYS AND FOREVER (Select 2014)	Whistle	82	2
73	HAVE A HEART (Capitol 44501)	Bonnie Raitt	45	7
74	LAMBADA (Epic 34-73090)	Kaoma	46	7
75	SPIN THAT WHEEL (SBK 07320)	Hi Tech 3 Featuring Ya Kid k	DEBUT	
76	I COME OFF (Delicious Vinyl/Island 0-96499)	Young MC	55	7
77	DANGEROUS (EMI 50233)	Roxette	60	19
78	LOVE ME FOR LIFE (LRG 84006)	Stevie B	63	11
79	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	65	20
80	GET A LIFE (Virgin 4-98981)	Soul II Soul	DEBUT	
81	YOU MAKE ME FEEL (MIGHTY REAL) (London/Polydor 886 973-4)	Jimmy Somerville	89	2
82	DUB BE GOOD TO ME (Elektra 4-64970)	Beats International	DEBUT	
83	THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)	L.A. Guns	90	2
84	HIDE AND SEEK (Atlantic 4-87973)	Pajama Party	67	6
85	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	71	19
86	A FACE IN THE CROWD (MCA 53781)	Tom Petty	73	7
87	FLY HIGH MICHELLE (Atco 7-99135)	Enuff Z'Nuff	74	5
88	NICETY (Atco 7-98980)	Michel'le	DEBUT	
89	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	76	19
90	PRECIOUS LOVE (MCA 53790)	Jody Watley	77	5
91	HOUSE OF BROKEN LOVE (Capitol 44491)	Great White	78	5
92	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	81	17
93	YOU CANT GET AWAY (Vision 4515)	Shana	83	4
94	LIVING IN OBLIVION (Epic 34-73231)	Anything Box	84	9
95	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	86	14
96	ALL OR NOTHING (Arista 9923)	Milli Vanilli	87	17
97	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	88	14
98	GOT TO GET (Arista AD1-9932)	Leila K. With Rob 'N Raz	91	9
99	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)	The Brat Pack	92	11
100	99 WORLDS (MCA 53726)	Peter Wolf	93	8

New Video Program Already a Winner

BY KAY KNIGHT

Inside Country Music, the first video magazine devoted exclusively to country music, has come out of the chute with winning colors. The premier edition of the 90-minute program has been awarded the Silver Telly Statuette in the entertainment category of the 11th Annual Telly Awards. The Silver Telly is the top award, given by a panel of judges for outstanding video production work not intended for network broadcast.

Inside Country Music, hosted by Marie Marx and Rick Mitchell, features segments on country music news and personalities. The cover story of the debut issue features country superstars Randy Travis and Tammy Wynette. The segment focuses on their GMC Truck Concert Tour and includes interviews, concert footage and a backstage glimpse of the grueling manpower, time and equipment needed to mount such a show, as well at a look at those responsible for making it all come together.

Mitchell also visits the Bellamy Brothers on their ranch in South Central Florida, which has been home to the Bellamys for seven generations. A visit is made to Emerald Recording Studios in Nashville with the Oak Ridge Boys while they were working on their *American Dreams* album. A talk with Goodwill Ambassador Roy Clark and his tour of Russia is included, as well as album reviews by country music critic Bob Oermann, who reviews the work of newcomers Lionel Cartwright, Larry Boone, James House, Garth Brooks and Clint Black, and contemplates whether one of the five may be destined to become the next Randy Travis.

The magazine also includes segments on Fan Fair, an annual four-day event unique to country music when thousands of fans flock to Nashville for the opportunity to meet their favorite stars; and a profile of songwriter Carl Chambers, who wrote such hits as Alabama's "Close Enough to Perfect" and "Love's Gonna Get You," recorded by Ricky Skaggs.

You will also be treated to a trip to the Bluebird Cafe, a quaint little cafe in Nashville that is known for making stars out of unknowns. T. Graham Brown and the Sweethearts of the Rodeo, as well as many others, were discovered there. One hopeful songwriter, after performing during a songwriters night session, says she has been in Nashville eight years getting ready to perform at the Bluebird.

One of the highlights, especially for musicians, is the interview with 75-year old Les Paul, inventor of the solid-body electric guitar. You will see him performing in a small basement nightclub called Fat Tuesdays in New York. Superstars like Jon Bon Jovi, Jimmy Page, George Benson, and Eric Clapton come to learn from the master of guitar.

Inside Country Music, edition two, is currently in production and should be available by early May. Edition two will spotlight Ricky Van Shelton in the cover story and will also feature stories on Holly Dunn, returning to her musical roots in her hometown of San Antonio, Texas; Michael Martin Murphy's Westfest with Clint Black; a report on the emergence of Travis Tritt; and a story on the Country Gold Concert in Kumamoto, Japan—the first paid-admission country concert held in Japan.

Like traditional paper magazines, *Inside Country Music* solicits subscriptions. Their "newsstand" or retail price is $19.95 per issue. A one-year subscription (six issues) is $59.95. Plans for distribution of the advertiser-supported magazine are being finalized and will include retail sales and direct-response advertising on such speciality outlets as the Nashville Network and Country Music Television.

This is truly one of the best video magazines I have ever viewed. It was hard to believe that I had been sitting for an hour and a half watching the program. *Inside Country Music* is expertly produced and flows so comfortably that I never lost interest the entire 90 minutes. I look forward to seeing the second edition of this new video magazine that is aimed at the country music home video market. O

▮ CALENDAR OF EVENTS

COMING UP:

MARK YOUR CALENDARS and start practicing your tennis serve. The **17th Annual Music City Tennis Invitational** is scheduled for May 4, 5 and 6 at Maryland Farms Racquet and Country Club.

BMI's Joe Moscheo and Ken Dudney will be co-chairmen for the event again this year. This year's proceeds will benefit Nashville's Child Development Center. The Center is a part of Vanderbilt Medical School, and its purpose is to evaluate and diagnose learning and developmental problems in children, to identify children with problems as early as possible and refer them for treatment/education, and to aid families in their adjustment to having a handicapped child.

Invitations have been sent to past participants. New players or sponsors should contact Patsy Bradley at BMI, (615) 259-3625.

▮ BACK IN TIME

APRIL 15—Happy Birthday to Roy Clark (1933)
APRIL 16—Waylon Jennings' "Luckenback, Texas" begins its climb to #1, where it stays for six weeks (1977)
APRIL 17—Mickey Gilley tops the charts with "A Headache Tomorrow or a Heartache Tonight" (1981)
APRIL 18—Gene Autry records "Back in the Saddle Again" (1936)
APRIL 19—Linda Ronstadt's "When Will I Be Loved," destined for #1, arrives on the charts (1975)
APRIL 20—"All Shook Up" begins an eight-week stay at the top of the country charts, the longest for any Elvis Presley hit (1957)
APRIL 21—Porter Wagoner and Dolly Parton break up (1974)

Academy of Country Music Awards

THE ACADEMY OF COUNTRY MUSIC has announced the winners in the "Country Night Club of the Year," "Disc Jockey of the Year" and "Radio Station of the Year" categories. All three winners are repeat victors from last year in their respective categories.

And the winners are...

Radio Station of the Year:
—WSIX Radio, Nashville, Tennessee

Disc Jockey of the Year:
—Jon Conlon, WGKX, Memphis, Tennessee

Country Night Club of the Year:
—Crazy Horse Steak House & Saloon, Santa Ana, California

This marks the second time that WSIX and Conlon have picked up "Hat" awards from the Academy of Country Music. The Crazy Horse Steak House & Saloon picks up its fourth consecutive Country Night Club of the Year award. The winners in the Disc Jockey and Radio Station of the Year categories were determined via a vote of promotional personnel employed by record labels, independent promoters and representatives of major music-industry trade publications, as well as the promotional and publication members of the ACM. The Country Nightclub award is determined by the same voters as the Radio Station and Disc Jockey awards, plus managers, agents and bookers who deal with country music night clubs.

The ACM's 25th annual awards presentation will air April 15 on NBC. The ceremonies will be broadcast from the Pantages Theatre in Hollywood, hosted by Alabama, the Judds, George Strait and Tammy Wynette. Performances by newcomer nominees will come from the new Universal Studios Florida entertainment facility.

During the awards special, awards in 12 other categories—Entertainer of the Year, Top Male and Female Vocalists, Top Vocal Group and Vocal Duet, Top New Male and Female Vocalist, Top New Vocal Duet or Group, Single Record, Song, Album and Video of the Year—will be presented.

COUNTRY SINGLES

April 21, 1990
The square bullet indicates strong upward chart movement.

#1 Single: Dan Seals

#1 Debut: Conway Twitty #40

To Watch: Eddie Rabbitt #25

			Total Weeks ▼ / Last Week ▼
1	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	2 10
2	WALKIN', TALKIN', CRYIN', BAREL Y BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	4 10
3	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	1 13
4	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	5 8
5	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	9 5
6	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	7 8
7	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	8 7
8	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	3 11
9	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	11 6
10	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	13 8
11	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	12 9
12	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	6 14
13	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	Ricky Van Shelton	15 4
14	WALKING SHOES (Capitol B-44520)	Tanya Tucker	19 5
15	SILVER STALLION (Columbia 3873233)	The Highwaymen	16 10
16	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	18 7
17	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	23 5
18	BLACK VELVET (Atlantic 7-97979)	Robin Lee	20 7
19	GUARDIAN ANGEL (Curb/RCA 2524-7-RAA)	The Judds	25 3
20	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	10 12
21	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	14 11
22	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	31 5
23	SEE IF I CARE (Columbia 3873237)	Shenandoah	17 10
24	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	26 7
25	RUNNIN' WITH THE WIND (Capitol 8329-A)	Eddie Rabbitt	40 3
26	SHE CAME FROM FORT WORTH (Mercury CD-199)	Kathy Mattea	46 2
27	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	21 14
28	ANY OLE TIME (Capitol B-44522)	Joe Barnhill	37 3
29	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	22 11
30	CARRYIN' ON (16th Ave. B-70439)	Canyon	34 7
31	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	33 9
32	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	24 11
33	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	T. Graham Brown	54 2
34	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	27 13
35	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	36 8
35	I GO TO PIECES (Warner Bros. 7-19860-A)	Southern Pacific	59 2
37	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	28 10
38	OLD MEMORY (Capitol 79970)	Scott McQuaig	42 4
39	MISTER DJ (Epic 3473236)	Charlie Daniels Band	29 9
40	FIT TO BE TIED DOWN (MCA 79000)	Conway Twitty	DEBUT
41	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	43 6
42	CHAINS (MCA MCA-53764)	Patty Loveless	30 14
43	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	45 6
44	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	47 5
45	PERFECT (RCA 2500-7-RAA)	Baillie & The Boys	DEBUT
46	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	48 7
47	ISLAND (Capitol 79987)	Eddy Raven	DEBUT
48	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	49 5
49	IS IT LOVE (RCA 2502-7-RAA)	Foster & Lloyd	62 2
50	WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)	Statler Brothers	52 4

			Total Weeks ▼ / Last Week ▼
51	NOBODY'S TALKING (Arista AS-2009)	Exile	DEBUT
52	LOVE GAMES (Legacy LR-1005-B)	South Point	53 7
53	I DON'T WANT TO KNOW (Lamon LR-10216-7)	Gary Ray	55 4
54	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	32 17
55	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	57 5
56	EASY STREET (Round Robin RR-1885)	Arne Benoni	60 3
57	LONELY TOWN (Mercury CD-168)	David Lynn Jones	66 2
58	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	35 10
59	MAMA DON'T BELIEVE IT (Track TR-207)	Donnie Fields	64 4
60	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	75 2
61	EVERY HEART (Overton Lee OLR45-140A)	Pat Murphy	69 3
62	IF YOU WANT MY LOVE (Gallery II G-2039-A)	Joy Norris	67 3
63	HALF A MAN (Play Back P-1338-A)	Jim Newberry	65 3
64	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	70 3
65	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	DEBUT
66	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)	Gary Lee Michael	71 3
67	TAKE IT EASY ON ME (Door Knob DK90-341)	Perry LaPointe	72 3
68	TAKE A WALK THRU THE PAIN (Killer K-125AA)	Beth Harris	74 3
69	NICKEL TO MY NAME (Reprise 7-19914-A)	Billy Hill	76 3
70	HIGH SIERRAS (Oak OAK-1086CD)	Reno Brothers	78 3
71	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	79 2
72	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	38 9
73	BROKEN FRIEND (Epic 3473303)	Merle Haggard	DEBUT
74	SUNSHINE ON A RAINY DAY (Badger BG-2002A)	Jack Patton	81 2
75	ANGELINA (Warner Bros. 71989-A)	George Fox	83 2
75	DRIVE SOUTH (Warner Bros. 7-19874)	Forester Sisters w/Bellamy Brothers	DEBUT
77	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	Kelly Willis	85 2
78	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	39 12
79	HELL STAYS OPEN (ALL NIGHT LONG) (Epic 3473305)	George Jones	DEBUT
80	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	41 8
81	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	DEBUT
82	KNOWIN' YOU WERE LEAVIN' (Epic 3473264)	Les Tayler	DEBUT
83	LONSOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	DEBUT
84	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	44 7
85	LOVE LOVE LOVE (KRM 105-A)	Kraig Moss & Desiree	DEBUT
86	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-El Sonnier	50 6
87	DIDDY ALL NIGHT (Columbia 3873304)	The O'Kanes	DEBUT
89	KARMA ROAD (Capitol 79984)	Trader Price	DEBUT
89	DAY BREAK (ATI A0392)	Ray Griff	DEBUT
90	TILL THE END (Sing Me SM45-48A)	J.D. Lewis	51 4
91	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	DEBUT
92	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	56 6
93	COWBOY (General Store 7387-6)	Bill Watkins	58 4
94	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Welz	61 5
95	LONESTAR LONESOME (Player P.I.-143)	Tracy Ramsey	63 6
96	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveroux	68 8
97	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	73 10
98	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo 77Williams	13
99	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	80 14
100	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky HeadHunters	82 10

ALBUM RELEASE

WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH AND KRIS KRISTOFFERSON: *Highwayman 2* (Columbia AL 45240)

The best word I can think of to describe this album is AWESOME. Being a devoted fan of all four of these remarkable entertainers, it's hard to pick favorites from this LP. Every single cut is excellent and there's something for everyone. The first single release, "Silver Stallion," is as mysterious as "The Highwayman," and the haunting "American Remains" follows the same mystical theme. This project also includes greats like "Angels Love Outlaws," "Songs That Make a Difference," "Living Legend" and "Anthem '84." Now that I've listed almost every cut from the LP, all that's left to say is that this LP has some of the best commercial hits and mega-message songs ever recorded, and it was expertly produced by Chips Moman. I'll keep my fingers crossed for a *Highwayman 3*.

SINGLE RELEASES

OUT OF THE BOX

RESTLESS HEART: "Dancy's Dream" (RCA 2503-7-RAA)

This second release from their latest LP, *Fast Movin' Train*, is also destined to become a number-one hit for Restless Heart. Dancy's story of his untold sins with a Cajun beauty is exquisitely told in this up-tempo tune. Expert production by Scott Hendricks, Tim DuBois and Restless Heart, along with Larry Stewart's sensuous vocals and attention-catching lyrics by Monty Powell, Greg Jennings and Tim DuBois, should take this one straight to the top of the charts.

COUNTRY FEATURE PICKS

TIM MENSY: "You Can't Throw Dirt" (Columbia 38 73332)

This song has a great message we should all take to heart—you can't throw dirt without losing a little ground. This is Mensy's strongest single yet from his debut LP, *Stone by Stone*. This top-notch tune, co-written by Mensy and Tony Haselden and expertly produced by Bob Montgomery, should warrant Mensy some much-deserved attention from radio.

CONWAY TWITTY: "Fit to Be Tied Down" (MCA-79000)

A true Conway Twitty hit. This up-tempo tune is made for Twitty's style and has a sound and feel that takes you "on the road" along with the song. Twitty's distinct vocal delivery and catchy lyrics by Walt Aldridge should take Twitty to the top of the charts once more.

REBA MCENTIRE: "Walk On" (MCA-79009)

Reba again brilliantly showcases her wide, wide vocal range in this positive, up-tempo tune about going on and not giving up, no matter how bad things may get. Excellent production, along with great lyrics by co-writers Steve Dean and Lonnie Williams and Reba's magic touch, are bound to make this another hit for Reba.

BILLY JOE ROYAL: "Searchin' for Some Kind of Love" (Atlantic PRCD 3265-2)

On this latest release, Royal is searching for some kind of clue as to how to get through to the woman he loves, and is bound to find a #1 hit along the way. It's another love song that just seems to have been made for this crooner. Expert production by Nelson Larkin and Royal's dream-laden voice are sure to make this a favorite for radio.

COUNTRY ALBUMS

April 21, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼	Last Week ▼
1	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	4	11
2	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	1	9
3	KILLIN' TIME (RCA 8781-7)	Clint Black	5	48
4	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	2	26
5	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	7	36
6	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	3	21
7	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	6	11
8	ALONE (Columbia FC5104)	Vern Gosdin	11	35
9	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	16	37
10	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	12	21
11	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	13	6
12	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	17	49
13	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	15	19
14	REBA LIVE (MCA C2-8034)	Reba McEntire	8	28
15	BEYOND THE BLUE NEON (MCA 42266)	George Strait	14	59
16	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	19	12
17	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	10	21
18	HIGHWAYMEN 2 (Capitol 45240)	Jennings, Nelson, Cash, Kristofferson	23	7
19	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	21	26
20	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	27	77
21	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	26	43
22	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	9	33
23	COUNTRY CLUB (Warner Bros. 9-26094-2)	Travis Tritt	30	3
24	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	29	59
25	THE ROAD NOT TAKEN (Columbia44468/CBS)	Shenandoah	18	57
26	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	22	33
27	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	20	19
28	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	25	10
29	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	28	46
30	BLACK VELVET (Atlantic 82085-2)	Robin Lee	34	3
31	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	24	10
32	SOUTHERN STAR (RCA 8587-1)	Alabama	31	4
33	SOMETHING INSIDE SO STRONG (Reprise/Warner Bros. 1-25792)	Kenny Rogers	33	4
34	TURN THE TIDE (RCA 8854)	Baillie & The Boys	36	4
35	LAREDO (MCA 42335)	Steve Wariner	DEBUT	
36	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	35	11
37	OLD 8 X 10 (Warner Bros. 25738)	Randy Travis	32	4
38	RIVER OF TIME (Curb/RCA 9595)	The Judds	39	2
39	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	37	27
40	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	38	14

COUNTRY HOT CUTS

1. **TRAVIS TRITT:** "Put Some Drive in Your Country" *Country Club* (Warner Brothers)
2. **HANK WILLIAMS, JR.:** "I Mean I Love You" *Lone Wolf* (Warner Brothers/Curb)
3. **STEVE WARINER:** "When Times Were Hard" *Laredo* (MCA)
4. **DAN SEALS:** "She Flew the Coup" *Love on Arrival* (Capitol)
5. **KENTUCKY HEADHUNTERS:** "Skip a Rope" *Pickin' on Nashville* (Mercury/PolyGram)

TOP 5 SINGLES—10 YEARS AGO

1. **CHARLEY PRIDE:** "Honky Tonk Blues" (RCA)
2. **CRYSTAL GAYLE:** "It's Like We Never Said Goodbye" (Columbia)
3. **GEORGE JONES AND TAMMY WYNETTE:** "Two Story House" (Epic)
4. **THE BELLAMY BROTHERS:** "Sugar Daddy" (Warner Brothers/Curb)
5. **DOTTIE WEST:** "A Lesson in Leavin'" (United Artists)

TENNESSEE GOVERNOR Ned McWherter proclaimed April 4 "I Love Life" day, kicking off the award-winning author Jerry Dahmen's new feature on TNN's *American Magazine*. Dahmen's award-winning book, titled *I Love Life*, is an outgrowth of his radio series by the same name broadcast on WSM-AM. The book profiles 21 individuals from all walks of life who have overcome adversity and gone on to make significant contributions to the community. *American Magazine* can be seen on TNN Monday through Friday at 12 noon. Pictured are (l to r): Dan Miller, *American Magazine*; Governor Ned McWherter; and Jerry Dahmen, WSM news director.

CURB/CAPITOL RECORDS recently signed singer/songwriter extraordinaire Ray Stevens to a long-term recording contract. Shown during the "signing" are (l to r): Dick Whitehouse, Curb Records; Ray Stevens; and Don Williams, Stevens' manager. (photo: Alan Mayor)

STARSTRUCK RECENTLY HOSTED an open house to celebrate completion of its Nashville offices and to introduce Starstruck Writers Group, the company's new publishing arm. Starstruck Entertainment is a full-service music business with management, promotion, booking, advertising and publicity divisions. The company manages MCA artist Reba McEntire and Capitol artists Trader-Price. Pictured at the open house are (l to r): Narvel Blackstock, VP, Starstruck Entertainment; McEntire; Bruce Hinton, president, MCA/Nashville; Tony Brown, executive VP and head of A&R, MCA/Nashville; and Jim Sharp, director of operations, *Cash Box*/Nashville. (photo: Beth Gwinn)

COUNTRY TIDBIT: STAMPEDE! While signing autographs at a recent show in Kentucky, an adoring female fan tackled Alan Jackson and tried to wrestle him to the ground. A mini-riot ensued with overturned tables and general chaos that had to be broken up by local police. That female fan could have gotten another close-up look at Jackson if she watched Entertainment Tonight on April 6. Jackson was included on its special "hunks" in country music segment.

COUNTRY TIDBIT: HANK WILLIAMS JR. has donated his entire fee and concessions sales (about $100,000) from his April 1 concert at the Birmingham, Alabama Civic Center to the city of Elba, Alabama. That city was literally wiped out following the River Pea flood last month, which broke a dam and damaged the entire community of 3,900 people.

Hank's maternal grandfather, Shelton Sheppard, lived in nearby Troy, and as a fatherless youngster Hank spent his summers with his grandfather. They would hunt and fish in the area, and that region is very dear to his heart. Also, a few years ago Hank Williams Jr. was inducted into the Alabama Hall of Fame. He has a very strong allegiance to the state.

It is Hank's wish that every family in Elba receive a portion of the donation, which will be administered by the office of Alabama Governor Guy Hunt.

It's a Double Surprise!

FRIENDS AND ASSOCIATES of radio air personality C.C. McCartney recently threw a surprise birthday party for McCartney, but the birthday boy had a couple of surprises for the crowd himself.

After being presented with awards and telegrams, as well as video birthday greetings from such celebrities as Lionel Cartwright, Les Taylor, William Lee Golden and Bill Monroe, McCartney announced that he is leaving #1 country radio station WSIX, where he has been the afternoon drive-time "crazy man" for the past two years. McCartney will no longer host a regular time slot on the air, a move that will allow him to pursue several other projects that have been in the planning for quite some time.

McCartney has formed a company known as C.C. McCartney Productions, Inc. He is currently concentrating on some new approaches to country music videos and has a second syndicated radio program under consideration.

McCartney says he will certainly miss the excitement of being live on the air every afternoon, but he is also very anxious to begin his new projects and excited about branching out in the industry. McCartney can still be heard on WSIX radio, which will continue to carry his popular syndicated show *The Back Forty* at 10 p.m. every Saturday night. McCartney says WSIX president/general manager David Manning has indicated that he plans to work closely with McCartney on some of McCartney's future projects.

Pictured (l to r): C.C. McCartney and Helen Harp, director of publicity, C.C. McCartney Productions, Inc. (photo: Jill Humphrey)

COUNTRY INDIE SINGLES

April 21 ... bullet indicates strong upward chart movement

	[illegible] (Round Robin RR-1885)	Arne Benoni	10	3
	[illegible] BELIEVE IT (Track TR-207)	Donnie Fields	11	4
	[illegible] IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	19	2
4	EVERY HEART (Overton Lee OLR45-140A)	Pat Murphy	14	3
5	IF YOU WANT MY LOVE (Gallery II G-2039-A)	Joy Norris	13	3
6	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	15	3
7	I WILL STAND BY YOU (Barn Burner BBR-3133)	Donnie Marsico	DEBUT	
8	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)	Gary Lee Michaels	16	2
9	TAKE IT EASY ON ME (Door Knob DK90-341)	Perry LaPointe	17	2
10	TAKE A WALK THRU THE PAIN (Killer K-125AA)	Beth Harris	18	2
11	HIGH SIERRAS (Oak 1086)	Reno Brothers	20	2
12	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	DEBUT	
13	SUNSHINE ON A RAINY DAY (Badger BG-2002A)	Jack Patton	DEBUT	
14	SHE DOESN'T MATTER ANYMORE (Golden Eagle GE-158-A)	George Carone	DEBUT	
15	LONESOME 3 A.M. (615 90-S-1026A)	Bobbi Lace	DEBUT	
16	LOVE LOVE LOVE (KRM 105-A)	Kraig Moss & Desiree	DEBUT	
17	DAY BREAK (ATI A0392)	Ray Griff	DEBUT	
18	TEXAS HOEDOWN (Track TR-208)	Summer Cassidy	DEBUT	
19	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	1	9
20	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)	Warner Mack	2	6

COUNTRY INDIES

INDIE ALBUM

ANDI & THE BROWNS: *Loving Country* (Door Knob DKCD90-1017-1)

This talented young trio of songbirds sing in perfect harmony and have almost angelic voices. There are some great cuts on this project—like "Lighter Shade of Blue," "Shows You What I Know," "Dreamin' That Dream Again" and "Labor of Love"—all about love or love gone wrong. It also includes some happenin' uptempo tunes like "What Part of No Don't You Understand" and "I Don't Wanna Be the One." Their super-tight harmonies and heart-felt vocal deliveries, along with expert production by Gene Kennedy, should garner these gals lots of attention and airplay.

INDIE SPOTLIGHT

LIZ CALENDAR: "Second Opinion" (CCR-80189)

This newcomer lays it out loud and clear in this tune about giving love a second chance. Liz Calendar has a voice that definitely catches your attention, and the song is one that makes you want to sing along the first time you hear it. Expert production by Jerry Abbott, along with Calendar's convincing delivery, should bring some attention to this talented new songbird.

INDIE INSIGHT

Country music and the music industry truly seem to be addictive, and many who entered their realms years ago have continued to perform the music they have always loved, or are now returning to that first love.

Faron Young and **Jeannie Seeley**, both legendary performers, will be together as host of *Country Standard Time*, a new show on the Nashville Network. They recently filmed the debut program of the series, which will air daily. *Country Standard Time* will feature many of the legends in country music performing their music live and hosting the show, and should be a great ratings success.

Legendary singer/songwriter **"Cowboy" Jack Patton** has released a new single, called "Sunshine on a Rainy Day," which was produced by long-time great **Billy Strange**. Patton, who has been performing for years, says he still gets excited when he sees his records climbing the charts.

When Warner Mack came into the country music scene, most country music personalities sat straight in the saddle on their trusty horse, or stood beside a corral fence, or simply surrounded themselves with bales of hay for their wholesome, commercial album covers. Then along came a guy that sat slightly slumped over on his Harley-Davidson motorcycle. Not only was Warner Mack a maverick with his looks, but also with his music. However, his hard-driving country-rock sound was a hit with listeners. Warner Mack is back, a little more mellow this time, with a ballad he wrote and dedicated to his wife, called "She Helped Me Through the Hard Times."

Two other country balladeers who will be making a comeback (on film anyway) are the **Country Cavaleers**. In 1970, **James Marvell** and **Buddy Good** came to Nashville with a dream of performing and recording country music—not unlike hundreds of other hopeful musicians/artists. Straight out of the successful pop group the Mercys, Marvell and Good became the Country Cavaleers, and soon afterward became regulars on the Wilburn Brothers Show. The Country Cavaleers will soon be seen again on the upcoming *Willie Nelson Cowboy Television Network*, which will air the old *Country Showbiz* TV shows from the '60s and early '70s. The new Willie Nelson museum at Music Village in Hendersonville will also display the glittery capes and hats worn by the Country Cavaleers on some of those national TV shows.

Pictured are (l to r): Billy Deaton, president, Billy Deaton Talent; Jack Patton; and Billy Joe Burnette, president, Badger Records.

INDIE FEATURE PICK

CODY LEE JONES: "Hot Lookin' Cool Dancin' Cowgirl" (Lost Gold LGR-1008)

This rockin' country tune is bound to get you out on that dancefloor, and should garner lots of airplay for Cody Lee Jones. Expert production and musical accompaniment, along with Jones' vocal delivery, should garner this fellow some attention from radio and the industry.

UP AND COMING

SAMMI SMITH: "Gonna Lay Me Down Beside My Memories" (Playback-1340)

C.D. THOMAS: "Ain't Gonna Take Your Cheatin' Lying Down" (Green Meadows NR-18256-1)

PAUL GIBSON: "Show Me What You Know About Love" (Comstock 1971)

—KAY KNIGHT

And the Dove Goes to...

ALTHOUGH ANOTHER YEAR HAS COME AND GONE FOR GOSPEL MUSIC, the many long hours spent in the studio, on stage and on the road finally paid off—perhaps more for *some* than for others. Regardless of which artists were tagged winners, the 21st Annual Dove Awards proved to be another winning evening for all of those who attended. The Dove Awards were first created when the five-year-old Gospel Music Association decided to recognize those who had made significant contributions to spreading the "good news" through gospel music. The first ceremony was held in 1969 at the Peabody Hotel in Memphis, Tennessee. In 1971, the prestigious affair was moved to its present home in Nashville.

This year's gala event proved to generate yet another successful move. Broadcasting the 21st Annual Dove Awards program live on the Nashville Network for the first time not only brought forth extreme excitement, but a much wider exposure. For all artists, songwriters, record companics, producers and publishers, it was certainly a night to play plush dress-up and keep fingers crossed in hope of their name being read following "And the Dove goes to..."

Male Vocalist of the Year
—Steven Curtis Chapman
Group of the Year
—BeBe & CeCe Winans
New Artist of the Year
—David Mullen
Songwriter of the Year
—Steven Curtis Chapman
Female Vocalist of the Year
—Sandi Patti
Song of the Year
—Ray Boltz (artist and writer)
Artist of the Year
—Steven Curtis Chapman

Sandi Patti & Steven Curtis Chapman

Steven Curtis Chapman

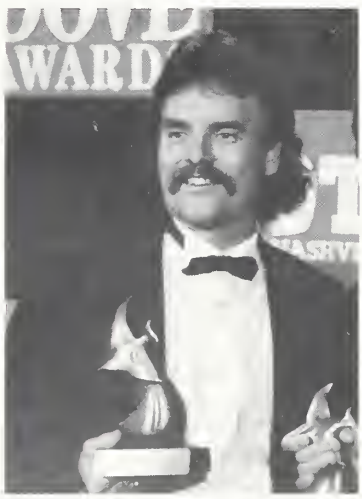
Other Dove Awards presented prior to the live telecast included:

Metal Record Song of the Year—"Give Me An Answer," Shout; Ken Tamplin, writer; Frontline Records. **Rock Recorded Song of the Year**—"The River Unbroken," Russ Taff; Darryl Brown and David Batteau, writers; Myrrh Records. **Contemporary Recorded Song of the Year**—"Heaven," BeBe & CeCe Winans; Keith Thomas and Benjamin Winans, writers; Sparrow Records. **Inspirational Recorded Song of the Year**—"His Strength Is Perfect," Steven Curtis Chapman; Chapman and Jerry Salley, writers; Sparrow Records. **Southern Gospel Recorded Song of the Year**—"I Can See the Hand," Cathedrals; Steven Curtis Chapman and Jim Chapman III, writers; Homeland Records. **Country Record Song of the Year**—"'Tis So Sweet to Trust in Jesus," Amy Grant; Word Records. **Contemporary Black Gospel Recorded Song of the Year**—"With My Whole Heart," BeBe & CeCe Winans; Patrick Henderson and Louis Brown III, writers; Sparrow Records. **Traditional Black Gospel Recorded Song of the Year**—"Wonderful," Beau Williams, Virginia Davis and Theodore Fry, writers; Light Records.

Metal Album of the Year—*Triumphant Return*, White Cross; Rex Carroll and Joey Powers, producers; Pure Metal Records. **Rock Album of the Year**—*The Way Home*, Russ Taff; Taff and James Hollihan, producers; Myrrh Records. **Contemporary Album of the Year**—*Heaven*, BeBe & CeCe Winans; Keith Thomas, producer; Sparrow Records. **Inspirational Album of the Year**—*The Mission*, Steve Green; Greg Nelson, producer; Sparrow Records. **Southern Gospel Album of the Year**—*I Just Started Living*, Cathedrals; Lari Goss, producer; Homeland Records. **Country Album of the Year**—*Heirloom*, Heirloom; Michael Sykes and Trent Hemphill, producers; Benson Records.

Sandi Patti & Clifton Davis

Contemporary Black Gospel Album of the Year—*Will You Be Ready?*, Commissioned; Fred Hammand and Michael Brooks, producers; Light Records. **Traditional Black Gospel Album of the Year**—*Saints in Praise*, West Angeles Church of God in Christ Mass Choir; Patrick Henderson, producer; Sparrow Records. **Instrumental Album of the Year**—*One of Several Possible Musiks*, Kerry Livgren; Livgren, producer; Sparrow Records. **Worship & Praise Album of the Year**—*Our Hymns*, various artists; Word Records. **Musical Album of the Year**—*Friends Forever Part 2*, Billy Sprague; Jim Weber, Nan Gurley and Sprague, creators; Word & Meadowgreen Music. **Choral Collection Album of the Year**—*The Acapella Collection*, Greg Nelson Singers; Greg Nelson, creator; Wordsong. **Children's Music Album of the Year**—*The Friendship Company*, Sandi Patti; Patti, creator; Word Records. **Short Form Music Video of the Year**—*I Miss the Way*, Michael W. Smith; Fire by Night Productions; Steve Yake, producer. **Long Form Music Video of the Year**—*On Fire*, Petra; FirstBorne Productions; Steve Yake, director.



Ray Boltz

David Mullen

The 3,000 members of the Gospel Music Association select the Dove Award recipients, by means of a three-stage balloting process, over the course of several months.

In addition to the award presentations, the star-studded gala also flaunted commanding performances by Dolly Parton, Amy Grant, Michael W. Smith, Take 6, Petra, the Cathedrals, Gold City BeBe & CeCe Winans and Sandi Patti.
(photos: Douger Bell)

Bebe & Cece Winans

The Gospel Music Association's GM '90

WHEN THE GOSPEL MUSIC ASSOCIATION announced plans for this year's GMA week, it meant a lot of hard work for many, yet the music, fun and food seemed to have been unlimited for everyone involved.

GMA executive director Donald W. Butler, Sr. promised prior to the affair that 1990's week-long extravaganza would be bigger and better than ever. That statement certainly proved to be true as this year's number of registrants has already leaped in excess of 1,000. Although the exact figure is still being calculated, the approximate figure shows an increase of more than 23% over last year.

Held this year at the Stouffer Hotel and Nashville Convention Center, GM '90 entered a new decade with more opportunities to equip people on every level of participation. Such opportunities included concurrent week-long seminars that highlight various aspects of the industry: the National Christian Radio Seminar (NCRS), Church Music '90, Industry Fundamentals Seminars, the National Promoters Roundtable and the National Christian Retailer's Group (NCRG) seminar, designed for retailers, distributors and merchandisers of gospel music. New this year was the Church Soloist Showcase, which gave selected Church Music '90 registrants the chance to perform before their peers and industry professionals.

Although the five-day activities were officially scheduled to begin on April 1, the festivities actually began for us a day early. Recording superstar **Amy Grant** kicked it all off to a roaring start as she threw an outdoor reception at her Franklin, Tennessee farm home in honor of **Sandi Patti**'s ten-year stint in Christian music.

The legitimate kick-off event, however, came on Sunday. The Artists/Retailers reception proved to be the initial meet-&-greet party, an occasion that offered old friends the chance to greet old friends, and old friends the chance to meet new friends. A ballroom full of fun and games turned the reception into a ball indeed. Sunday evening also offered the first of three Spectacular Concerts held at the Tennessee Performing Arts Center. Hosts **CeCe Winans** and **Edwin Hawkins** introduced performances by the **Williams Brothers, Commissioned, Nicholas, Say Yes, Deleon, D-Boy, P.I.D.** and **Patrick Henderson**. Monday night's Spectacular, with host **Sheila Walsh**, featured **Steven Curtis Chapman, Kim Boyce, Steve Camp, First Call** and the **Imperials**. Tuesday evening's last-but-not-least Specutacular flaunted the talent of **Michael W. Smith, Allies, Kim Hill** and **Renee Garcia**.

Perhaps the most remembered musical performance was that of the traditional songwriter's showcase. This year's tunesmiths included **Ray Boltz, Phill McHugh**, Steven Curtis Chapman, **Claire Cloninger**, Michael W. Smith, **Eddie Carswell, Niles Borop, Margaret Becker, Bruce Carroll, Jerome Olds, Wayne Kirkpatrick** and **Oliver Wells**. The *New* Artists Showcase performances proved to be equally as entertaining, offering performances by such new artists as **Rich Mullins, Babbie Mason, Lex Rex**, the **Newsboys, Standifer** and the **Johnny Minick Family**.

Now let's do lunch! **SESAC** celebrated its 60th anniversary during its annual Gospel Music Awards Luncheon on Monday, April 2. Over 225 artists, writers, publishers and other music-industry professionals joined in the celebration as tribute was paid to SESAC's outstanding songwriters and publishers. Sparrow artist Margaret Becker was honored as "Songwriter of the Year" for albums *The Reckoning* and *Immigrant*'s *Daughter*. Becker was also honored for penning Sandi Patti's "Exalt the Name" single. Additional SESAC winners included **Bobby Price**, Tin Roof Music; **Jonathan David Brown**, Hole in the Sky Music, Promisland Music; **Jerry Salley**, Cholampy Music; **Bob Hartman**, Petsong Publishing; and **Donnie Harper**, Luminar Music. Entertainment was provided by **Greg X. Volz**, the **Speers** and **Scott Kemper**.

The year 1990 sparks yet another anniversary. **BMI** celebrates its 50-year contribution to the explosion of American music, which by all means includes the sound of the Gospel. As is traditional, the BMI luncheon was held in honor of those BMI writers and publishers nominated for this year's Dove Awards. **Roger Sovine** and **Joe Moscheo** presented 15 awards in the categories of Song of the Year and Songwriter of the Year. Steven Curtis Chapman, **Phill McHugh** and **Larnelle Harris** received the honors. BMI publisher honors were presented to **First Row Music, Greg Nelson Music, Lifesong Music Press, New Wings Music** and **River Oaks Music**. Approximately 600 luncheon guests enjoyed performances by **Nathan DiGesare, Heirloom, Doug Oldham** and **Paul Overstreet**.

The **American Society of Composers, Authors and Publishers** (ASCAP) also celebrated another successful year in gospel music as it held its twelfth annual ASCAP Gospel Music Awards Luncheon. More than 700 leading members of the gospel community attended the event honoring ASCAP members nominated for the Dove. ASCAP members received eight of ten Dove Award nominations in the Gospel Song of the Year category. Writers Ray Boltz, Claire Cloninger and **Gloria Gaither** were recipients of three of the five nominations in the Songwriter of the Year category. ASCAP Southern executive director **Connie Bradley** presented plaques to honor the following:

"Above and Beyond"; Bruce Carroll and **Paul Smith**, writers; Word Music, Inc., publisher. "Awesome God"; Richard Mullins, writer; Edward Grant, Inc., publisher. "Every Heart That Is Breaking"; **Twila Paris**, writer; Ariose Music/Mountain Spring Music, publishers. "Forever Friends"; **Kathy Holmes Frizzell** and Claire Cloninger, writers; Word Music, publisher. "I Can Begin Again"; **Dave Clark**, writer; John T. Benson, publisher. "More To This Life"; **Phil Naish**, writer; Lorenz Creative Services/Pamela Kay Music/Beckengus Music, publishers. "Thank You"; Ray Boltz, writer; Gaither Music, publisher. "Watercolour Ponies"; **Wayne Watson**, writer; Word Music, publisher. Featured entertainers were Kim Hill, **Russ Taff, Greg Buchanan** and **Mark Lowry**.

—KIMMY WIX

For the second consecutive year, Margaret Becker accepts the 1990 SESAC Gospel Songwriter of the Year award. SESAC's director of repertory administration, Tom Casey, presents Becker with the award. Accepting the SESAC Publisher of the Year award on behalf of His Eye Music is Sparrow's Mark Williams. Pictured are (l to r): Williams, Becker and Casey. (photo: Alan A. Mayor)

SESAC songwriter/publisher Bob Hartman accepts an award for Outstanding Achievement in Gospel Music from SESAC's Tom Casey, pictured at right. Hartman and his group, Petra, burned up the charts with five top-five songs from their album titled *On Fire*. (photo: Alan A. Mayor)

A flock of Doves: Each year, ASCAP presents a plaque to those members nominated for a Dove Award by the Gospel Music Association. Pictured following the 1990 presentation of the ASCAP Luncheon Awards are the Dove nominees and various gospel artists, together with Connie Bradley (front row, third from right).

CONTEMPORARY TOP SLOT

Artist: First Call
Title: "Breaking Through"
Album: *God Is Good*
Label: Myrrh
Producers: Keith Thomas and Michael Blanton
Writers: Bonnie Keen and Tori Taff
Publishing: Yellow Elephant/Edward Grant/Julie Rose/Meadowgreen/Tori Taff-ASCAP

SOUTHERN TOP SLOT

Artist: The Speers
Title: "He's Still in the Fire"
Album: *He's Still in the Fire*
Label: Homeland
Producer: Ben Speer
Writer: Tim Hill
Publishing: My Father's Music-BMI

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

April 21, 1990 The square bullet indicates strong upward chart movement.

Last Week ▼			Total Weeks ▼
1	BREAKING THROUGH (Myrrh 7010889386)	First Call	5 8
2	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	2 8
3	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	3 9
4	IT'S RAINING AGAIN (Star Song SSD 8144)	Imperials	6 7
5	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	1 9
6	LEARNING TO TRUST (Star Song SSC 8137)	David Meece	12 4
7	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	4 10
8	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	9 9
9	FAITHLESS HEART (Myrrh 901-6329-20X)	Amy Grant	11 7
10	THE GREAT EXCHANGE (Word 901 6486208)	Bruce Carrol	20 3
11	WAITIN' ON SOMEDAY (River 7901300213)	Greg X. Volz	7 10
12	REASON ENOUGH (Reunion CD 7010046 727)	Morgan Cryar	13 7
13	SOLOMON'S SHOES (Sparrow SGD WNTR-90)	Margaret Becker	16 6
14	UNBELIEVABLE (DaySpring 7014187570)	Cynthia Clawson	17 4
15	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	8 10
16	I WILL PRAISE THE LORD (Diadem 7-90113-057-1)	Ray Boltz	21 4
17	SHINE THROUGH ME (Benson CO2588)	Carman	19 39
18	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	10 12
19	NEVER LET IT BE SAID (DaySpring 7014182579)	Trace Balin	23 5
20	MY ONE THING (Reunion 7010053723)	Rich Mullins	14 14
21	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)	Steve Camp	24 6
22	I CRY (Myrrh 7016880389)	Russ Taff	15 17
23	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	18 11
24	WARRIOR (Benson BR05955)	Harvest	32 3
25	TENDER HEART (Myrrh 7016886387)	Kim Boyce	28 5
26	JUBILEE (Sparrow SPC-1219)	Michael Card	22 12
27	NEXT TIME YOU SEE JOHNNY (DaySpring 7014160575)	Kenny Marks	29 5
28	PEACE BE STILL (Benson CDO2673)	Al Denson	31 2
29	HEART OF THE HOMELESS (DaySpring 7014180576)	Farrell & Farrell	25 12
30	FATHER OF LOVE (Word 014176579)	New Song	26 11
31	HOW COULD YOU SAY NO (Myrrh 7016895386)	Julie Miller	34 3
32	SECRET PLACE (Reunion 7010049726)	Kim Hill	DEBUT
33	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	27 17
34	SOLDIERS AGAIN (DaySpring 7014183675)	Holm,Sheppard & Johnson	37 2
35	INSIDE OF YOU (Reunion CD700049 726)	Kim Hill	30 7
36	UP FROM THE DEAD (Benson CO2638)	Dana Key	DEBUT
37	BEFORE YOU KNOW IT (Frontline CO9050)	Benny Hester	33 11
38	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	35 13
39	THE MAN WITH THE NAIL SCARS(Star Song SSC-8137)	David Meece	36 19
40	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	38 20

SOUTHERN GOSPEL TOP 40 SINGLES

April 21, 1990 The square bullet indicates strong upward chart movement

Last Week ▼			Total Weeks ▼
1	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	4 30
2	UNDER HIS FEET (Morning Star MSC-4103)	McKameys	1 11
3	THAT'S WHY WE'RE HERE (RiverSong RF5952)	RiverSong Artists & Friends	6 8
4	HERE I AM (Sonlite SON-1235)	Hoppers	2 17
5	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronny Hinson	3 20
6	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	5 17
7	BEAUTIFUL VALLEY (Sonlite SON-118)	Down East Boys	9 9
8	IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)	Spencers	10 8
9	WHAT A WAY TO GO (Harvest HAR-1186)	Reinhardts	7 18
10	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	11 22
11	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	8 12
12	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greenes	12 13
13	CRYING IN THE GARDEN (RiverSong RF5953)	Heirloom	16 8
14	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)	Isaacs	13 11
15	GLORY DIVINE (Morning Star MST-4104)	Perrys	14 22
16	IN THE DEPTHS OF THE SEA (Homeland HR 8906)	Cathedrals	20 6
17	PAID IN FULL (Homeland HC-8907)	Hemphills	15 12
18	I'LL LIVE AGAIN (Morning Star MSC 4100)	Bishops	22 5
19	THE FLOWERS WE LOVE (Dawn 3636)	Primitive Quartet	17 10
20	SING ME HOME (Canaan 7019967531)	Wendy Bagwell & The Sunliters	18 10
21	WAKE THE DEAD (Word 7019986536)	Bruce Carroll	23 7
22	LOVE WENT DEEPER (Riversong RS 5956)	Gold City	25 6
23	HEALING M(Morning Star U25628)	Dixie Melody Boys	19 12
24	LOOK WHAT GOD HAS DONE (RiverSong CO2522)	Heaven Bound	29 4
25	WHAT KIND OF CHURCH (RiverSong CO2609)	JD Sumner & The Stamps	27 4
26	THE JUDGEMENT (RiverSong C02569)	Kingsmen	21 13
27	EVEN SO COME (Morning Star MST-4109)	Dixie Melody Boys	36 2
28	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	24 12
29	HALLELUJAH, PRAISE THE LAMB (Canaan 901-6486-208)	Talleys	32 3
30	WHAT'S THAT I HEAR (Dawn INS-006)	Inspiration	26 7
31	HOLD ON TIGHT (MorningStar MSC4107)	Cedar Ridge	34 3
32	ONE STEP BEHIND (Harvest HAR-1179)	Cornerstone	28 7
33	JESUS LOVE (Harvest HAR-CLR1173)	Carroll Roberson	39 2
34	MORE THAN ANYTHING (Song Garden SG-7-2015-4)	Pattons	30 5
35	HOLD ON TIGHT (Homeland HC8921)	Lesters	38 2
36	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	31 13
37	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	33 20
38	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	35 17
39	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)	Kingdom Heirs	37 9
40	NEW MAN (Harvest HAR-1173)	Carroll Roberson	40 25

Get Ready for Carson's Upcoming New *Juke Jock*

CHICAGO—Just when you think you've seen it all, here comes Carson City Manufacturing with yet another addition to its unique line-up of jukeboxes. The new model, called *Juke Jock*, is designed for sports bars, one of the fastest-growing theme-bar categories in the country.

Unlike its predecessors, however, this machine is not encased in a vehicular-type cabinet. *Juke Jock* looks like a huge tennis show, actually, complete with shoe laces, canvas-like high-tops and knobby soles. As Carson's vice president Donna Braun commented, "At this point, we have no idea how well it will do for operators, but one thing is for certain, it does catch the eye."

Machines that are uniquely styled for the purpose of immediately attracting the eye on location is a key element in this company's success with previous models. Carson's initial impact in the coin-op trade came some years back with the introduction of the *SongBird*, a jukebox that is contained in a '57 Ford Thunderbird body style. More recently there's been the *Star Cruiser* (in the vintage mahogany pleasure-boat cabinet) and the *Country Classic* (styled after a '50ish pick-up truck). Carson City's concept is to provide decorative jukeboxes to fit the various themes of bars and restaurants, such as '50s/'60s decor, country and western, water-related motifs, etc.

"We concentrate on designing equipment that first grabs jukebox patrons," Braun explained. "Then we look at how the location owner would react. We know that if patrons are intrigued and play the box more, and if the bar or restaurant owner really wants it in his establishment, our product will sell."

The difficulty, according to Braun, is when operators try to get Carson City's product in the same financial category as conventional jueboxes. "We don't fit," she said. "Our product costs at least a third more than conventional jukeboxes. That's really inexpensive, however, when you consider what you get, but it does mean that operators have to evaluate our boxes in a different way. They have to look not only at our product's higher collections, but also at the decoration they are providing to the establishment, and then structure new financial arrangements with the establishment owner or manager."

Pictured with Carson City's *Juke Jock* are veepee Donna Braun and company president Paul Harmon, all decked out in their tennis shoes

Juke Jock is a dedicated compact disc machine. Like Carson City's other models, it is equipped with the NSM *HyperBeam 2000* Laser Disc sound system, which provides speed of music change, outstanding sound quality and operator reporting information. The company has employed the NSM sound systems since its inception. As noted by Rus Strahan, president of NSM's Loewen America, "Carson City came to us in late 1987 with some photos of a prototype, and an idea. We looked at it, felt it was just crazy enough to work, and agreed to supply sound systems and technical assistance, and we've been enjoying an excellent relationship ever since."

The new model is tentatively scheduled for delivery towards the latter part of this year.

As Braun concluded, "Our jukeboxes don't fit everywhere, but where they do fit, they fit like nothing else."

HIT SINGLES OF THE PAST

The *Cash Box* Top Ten Jukebox Tunes
(Compiled from *Cash Box*, April 9, 1960)

1. "Theme From a Summer Place," **Percy Faith**
2. "He'll Have to Go," **Jim Reeves**
3. "Baby," **Dinah Washington and Brook Benton**
4. "Wild One," **Bobby Rydell**
5. "Puppy Love," **Paul Anka**
6. "Sweet Nothin's," **Brenda Lee**
7. "Harbor Lights," **The Platters**
8. "Mama," **Connie Francis**
9. "Handy Man," **Jimmy Jones**
10. "Beatnik Fly," **Johnny & the Hurricanes**

AROUND THE ROUTE

BY CAMILLE COMPASIO

IF YOU WERE IMPRESSED with the Grand Products *Slick Shot* you saw at ACME '90 (and you obviously were, based on the feedback we received), wait'll you hear about the new player-selectable feature the factory just added. Now, besides playing *Slick Shot* (which offers well over 30 different trick and slick shots), there's the choice of straight 9-ball play as well, which opens the door for leagues and tournaments at street locations. Terrific! Grand Products veepee **Stan Jarocki** advised that the factory has been inundated with calls from people who saw the game at the show (including distribs), along with ops requesting distrib referrals so that they can go out and buy it. *Slick Shot* has been doing extremely well on test, "fulfilling our expectations and those of the operators," according to Jarocki. Yes, it is in full production and delivery at the Grand Products factory.

WE WISH YOU WELL: **Laura Rezek** departed her post as marketing manager at Midway Manufacturing on April 6, to join Bally Gaming, Inc. in Las Vegas as manager of marketing communications. She will be handling domestic and international trade shows as well as advertising and promotion. When I spoke with her she was all packed and ready to move into her new apartment in Henderson, Nevada. Rezek is a super coinbiz lady. Much good luck to you in your new post, gal.

COULDN'T HAPPEN TO a nicer guy... **Tony Yula**, senior veepee of Mondial Distributing (Springfield, New Jersey) has been chosen Man of the Year for 1990 by the **Northeast Amusement Industry** (representing N.Y.S.C.M.A., AMOA-NY and AMOA-NJ). He will be honored at the group's May 4-6 state convention, being held at the Trump Regency in Atlantic City. Our sincere congratulations, Tony.

STAYIN' ALIVE: The jukebox centennial celebration is now history. The jukebox promotion committee, however, is as active as ever and planning a number of promotional projects in behalf of "America's favorite form of musical entertainment." Stay tuned for further specifics.

SPEAKING OF PROMOTIONS, there's just no end to the ongoing *Turtles* tie-ins, which began in January and will continue through December, and maybe even then some—who knows? Playmates Toys kicked off a $12 million TV ad campaign focusing on the weirdest toy line you ever saw, and with the March opening of the *Teenage Mutant Ninja Turtles* movie, another $8 million was spent on advertising and promotion, including the release of the *Turtles* soundtrack album. Then there's the weekly syndicated TV series that airs nationally in over 140 markets, plus the launching this summer of the *Teenage Mutant Ninja Turtles* magazine; along with the more than 500,000 *Turtles* comic books that are distributed monthly. Additionally, there are the tie-ins with Ralston Purina, Bonkers candy, Ellios pizza, Banquet Foods, Light n' Lively, *Nintendo Power Magazine*, Delicious Cookie, Rolettes Snacks, Ero Industries, Group W-TV stations and radio stations nationwide. Did you know that there are over 175 licensees worldwide, including Canada, the U.K., France, Italy, Germany, Spain, Portugal, Benelux countries, Scandanavia, Singapore, Malaysia, Hong Kong, Australia, New Zealand, and Brazil—with more coming. Now that's what you call back-up.

INDUSTRY CALENDAR 1990

April 19-22: **Florida Amusement and Vending Association,** Omni International Hotel and Expo Center; state convention and trade show.

April 29-May 1: **AMOA Government Affairs Conferenee;** Washington Court Hotel; Washington, D.C. For info, contact AMOA headquarters at (312) 565-4602.

May 3-6: **California Coin Maehine Assoeiation;** Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: **Northeast Regional Amusement Maehine Convention and Trade Show** (NYSCMA, AMOA-NY, AMOA-NJ, PAAM-MA); Trump Regency; Atlantic City, NJ. For info, contact Sue Matterson at (518) 439-0981.

June 2-5: **Summer Consumer Eleetronies Show (CES);** McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

June 7-9: **Wisconsin Amusement and Music Operators;** Holiday Inn; Stevens Point, WI; state convention and trade show.

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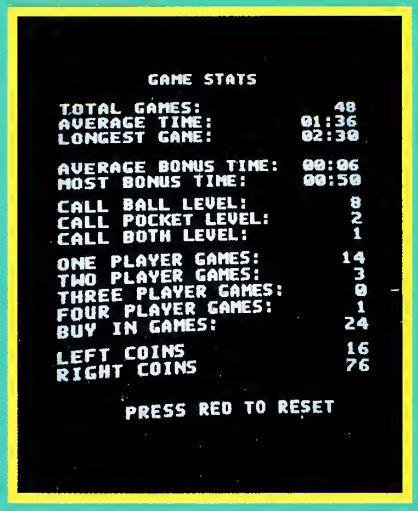

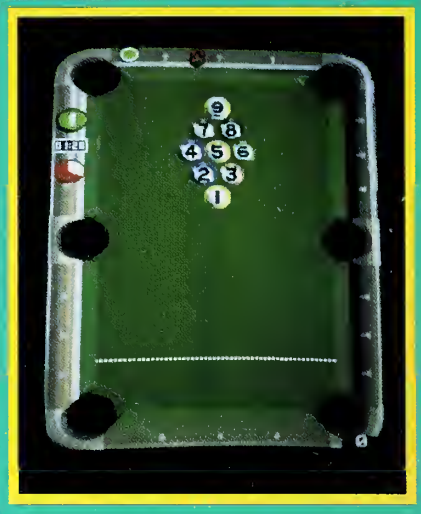

- Dollar Bill Acceptor for greater earnings, comes as standard equipment. Also 25 ¢ acceptor.
- Included are 2-4 foot cue sticks and a 2 1/8 inch cue ball
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Sega's *Alien Storm*

It's called *Alien Storm*. It's a new video game from Sega and the storyline takes you into the next century.

Here's the scenario: The year is 2002. Three employees of a neighborhood hot dog stand are called to duty when they hear broadcasts of an alien invasion. Their mission as alien attackers is to protect the citizens from the slimy aliens. In the process, of course, there are various confrontations that take place.

This one, two or three-player interactive game takes players through nine rounds of alien-busting, with scenes ranging from attacking in the streets to shooting inside the alien monster's body. As the story unfolds, players begin to realize that while ridding the town of the alien slime they are also enjoying the fun and excitement portrayed in the actions and expressions of the characters. The game is presented in a 25" horizontal monitor.

Alien Star is available through Sega's distributor network. For further information, contact your authorized Sega distributor.

Sega's *G-Loc*

G-Loc is the sensational new air-battle video game from Sega Enterprises, Inc. (USA), which, via the factory's advanced technology, actually creates the feel of G-Loc (loss of consciousness by G-force).

The game puts players in an F-15 fighter jet strategically battling any MIG fighter that gets in the way. It comes equipped with flight stick, throttle (with afterburner button), guided missile button and machine gun button. There are three player-selectable levels (Trainee, Rookie, Ace) totaling 36 stages.

The action begins as the player takes off from an aircraft carrier, dodging the enemy's sight in order to avoid being a target once the enemy "locks on." You are sure to feel the sensation of an F-15 while sitting in the deluxe moving cabinet because that is when you experience the fast-action dog-fighting tactics. Realism abounds from start to finish.

G-Loc is available in both upright and cockpit models. Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

Sega *G-Loc* cockpit

Dates Set for AMOA-Notre Dame Seminar

CHICAGO—Information regarding the first Group V session of the Amusement & Music Operators Association-Notre Dame Executive Development Seminar for Continuing Education will soon be mailed to operators throughout the nation. This new Group V session is scheduled to be held November 17-20, 1990 at the University of Notre Dame in South Bend, Indiana; with class size limited to 40 people on a first-come, first-served basis.

Each seminar is comprised of five two-and-one-half-day sessions per group. Sessions are held each Fall and Spring (for a total of two and one-half years of participant involvement).

More than one hundred operators have already completed all five sessions in Groups I, II and III. Group IV is still in progress.

The program, designed specifically for AMOA member company owners and top managers, is conducted by Dr. C. Joseph Sequin and other instructors at Notre Dame.

Based in part on Notre Dame's executive MBA curriculum, the highly acclaimed AMOA program focuses on specific coin-op industry management issues including accounting, budgeting, finance, human-resource management, law, marketing, strategic planning and taxation. There are also group assignments for which participants are given a specific "homework" project to complete during the session.

Following are the dates of other upcoming AMOA-Notre Dame classes through the Spring of 1991 (all scheduled to be held in South Bend): July 14-16, 1990—Charter Group I refresher meeting; November 10-12, 1990—Group IV, Session 4; April 6-8, 1991—Group IV (final) Session 5; and April 13-15, 1991—Group V, Session 2.

Randy Chilton, of Chilton Vending in Wichita, Kansas, who is an AMOA vice president, coordinates the program, which is under auspices of AMOA's Education Committee. Chilton can be reached at (316) 262-3538.

19 YEARS AGO IN *CASH BOX*

Sam London, founder of S.L. London Music Company of Milwaukee, and a prominent leader in the coin machine industry for many years, died of a heart attack on February 4 at the age of 65. He was residing in St. Croix, Virgin Islands at the time of his death... **Chicago Coin** recently introduced its new *Mardi Gras* six-player bowler... **MGM** recently initiated a regional on-location record-merchandising program, in cooperation with operators throughout the state of Virginia. The promotion focused on the Osmonds' "One Bad Apple" single (#1 on the *Cash Box* chart) and included the distribution of 5,000 Osmond photo-cards that were provided free to restaurant and bar-location patrons. The effort resulted in additional location goodwill, increased play on the jukeboxes, and the promise of more promotions to follow... Among the latest flipper releases from **Williams** is *Solids 'n Stripes*, which incorporates the classic coin games of pinball and 8-ball billiards... **Pete Petropoulos**, a popular figure in and outside of the coin machine industry, has been appointed veepee-sales & marketing for a new vending division being formed by the **Mayville Metal Products Company** of Mayville, Wisconsin... **Midway Manufacturing Company** announced delivery of *Stunt Pilot*, a new flying-target game featuring a dual control panel... Among the latest pinball machines from **Bally** is *Firecracker*, a four-player that offers an exciting "spin-a-score" pinwheel... A proposed Senate amendment to the Copyright Law, which could tack on additional money to the current $8-per-jukebox fee, caused **MOA** officers and directors to descend upon Capitol Hill to lobby for the retention of the $8 provision as passed by the House of Representatives in 1967... *Apollo 14*, a single-player novelty game that captures the realism of space flight, has just been launched by **Chicago Coin**... While the final go-ahead is yet to come, hopes are high that New York City will put its seal of approval on pay-out machines, which have been banned since the twenties. Among the proponents of this move are A.C.A. prexy **Henry Leyser**, who brought a **Rotomint** payout game into New York's City Hall; and Queens councilman **Matt Troy**, a prime mover in the drive to establish the Rotomint games operation in the city. Troy proposed that the machines be leased from A.C.A., and operated by the city, with an expected annual net gain of several million dollars for the city's depleted treasury... Signals from the marketplace indicate that operators are abandoning their "horse and buggy" ways in favor of more diversification of product on the route.

C.A. Robinson & Co., Inc. recently held its 20th annual Spring show in Los Angeles. According to C.A. Robinson veepee Hank Tronick, this year's event, which took place on Friday, March 30, was attended by well over 700 people. A show of this magnitude is staged each year by the company for the purpose of bringing together manufacturers and operators under one roof to discuss all the latest equipment displayed on the vast C.A. Robinson showroom floor. To be sure, it is also an excellent opportunity for operators unable to attend the ACME show in Chicago, to see firsthand what's new. As always, C.A. Robinson hosts Leah, Ira and Sandy Bettelman and all of the Robinson people were most gracious, providing their guests with a lavishly catered lunch, and helping everybody to feel right at home. C.A. Robinson has been in business for over 50 years and is among the largest coin machine distributors in the industry. The company has never been disappointed by the turnouts for these Spring shows, and, according to Tronick, this year was one of the best. A similarly successful Spring show was held at the company's location in San Francisco on March 28. Pictured above in photo 1 (l-r) are C.A. Robinson president Ira Bettelman; Adrea Bettelman, C.A. Robinson; Gil Pollock, president, Premier; Jeanne Ballouz, vice president, FABTEK; and Frank Ballouz, president, FABTEK. Posing for the camera in photo 2 are (l) Sandy Bettelman, secretary, C.A. Robinson; and Mark Albert, *Cash Box*. In photo 3, some of the many people in attendance try their skills at the various pieces of equipment displayed on the showroom floor. Standing (photo 4) with his company's latest piece, *World Cup '90*, is Michael Robinson, national sales manager, Tecmo, Inc. These distinguished gentlemen posing in photo 5 with *Slick Shot* (l-r) are operator John Guthrie from G&G Amusement and Hank Tronick. Pictured (photo 6) with his company's *Silver Slugger* is Premier president Gil Pollock. Enjoying themselves (photo 7) at the festivities with one of their new pieces are (l-r) Romstar's Tim Jackson, sales manager; and Romstar national marketing manager Rene Lopez.

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Classified Ads Close TUESDAY

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DYNAMO POOL TABLES 4x8- $1000 each, 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

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For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F- 14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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